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"The play's the thing."—HAMLET.

Niblo's auditorium had a Castilian appearance Monday night. The Spanish residents of New York—seldom seen inside a theatre—were out in full force to greet the first representation of Signor Bernis' spectacular novelty, Castles in Spain. They were particularly patriotic, and received everything, the good, the bad and indifferent, with characteristic national expressions of approval. The scenery was good, the play bad, and the acting indifferent.

For a first night—especially a spectacular first night—things worked with admirable smoothness and precision. There were few hitches, and the stage manager—the only American functionary concerned—deserves great credit for the result of his painstaking. True, a castle partly tumbled down before the explosion which was to demolish it occurred, and a front scene was caught on a wing in its descent, but these are trifling arrangements when we recall the bald botches that are intimately associated with numerous first performances of this character in Niblo's. The Kiralfy Brothers sat in the orchestra viewing the piece with unkind eyes, but they hoped against hope, for their green glances did not prevent the piece from running capitally or the public from learning that other managers can mount show pieces in better style than themselves.

The story of Castles in Spain is pretty and admits of effective treatment. A young Spanish journalist of this city named Cuyas made the translation—and that is all he can truly be said to have done. The dialogue is cumbrous, stupid, and made up of Spanish idioms and English slang. Its chief merit lies in its absolute freedom from vulgarity. The humor is unnatural and the language mixed and incoherent. The story is like many of the legendary romances connected with the literature of Spain and Southern Europe. It is filled with quaint characters, strongly outlined, and fantastic figures of the imagination. It has about it something of the dreaminess of a Castilian's nature, which is very charming to us who are only used to the prosaic demons and orthodox fairies of the Black Crook and other pieces of that ilk.

Two students fall in love with two maidens, Clara and Lucinda, who reject their respective suits. By the aid of a witch, who bears a special commission from his Satanic Majesty, the students pretend to be the nephews and heirs apparent of an hypochondriacal old Marquis, Don Estupendo, who have returned, after years of absence, from the wars. They succeed in their designs, and also in winning over the mercenary hearts of Clara and Lucinda. While everything is going on swimmingly the real nephews appear and demand their birthrights. They are thrown out of the castle by the irate old Marquis, who believes them to be counterfeiters. They obtain the aid of twenty soldiers from the Austrian army, in order to storm the Marquis' castle and take the place by assault. The witch, who is friendly to the cause of the students, changes the Austrian cohort into dwarfs, and the real nephews are blown up in the explosion of the castle. The Marquis and the principal *dramatis personæ* hide themselves in a vault beneath the castle during the attack, and here they are caught fast for a time, the doors having closed by some mysterious power, resisting all their attempts to get out. The friendly witch comes to the rescue again, and agrees to liberate everybody on condition that all consent to marry one another. This arrangement effected, the walls of the vault disappear, and the characters of the play leave the stage to four tableaux of the seasons.

By this brief outline the reader will readily see that there is raw material for a good spectacular story, and properly arranged by a competent native playwriter, it would make an admirable setting for the beautiful scenes and ballet that are employed.

The Black Crook, Baba, Enchantment, Naiad Queen, Around the World, Le Roi Carotte, Twelve Temptations—in short, no one of all the long list of those pieces that have been produced in New York can compare with Castles in Spain in respect of scenic excellence. Glare, glitter, and garishness they have exhibited, but it remained for the Spaniards who brought out the effects now shown at Niblo's to surpass everything in beauty, artistic spirit and splendor. No such scenery as is to be seen in Castles in Spain has ever graced our boards before. It was painted and used in Madrid by Senor Francisco Soler, whose command of the brush has justly placed him at the head of his craft in his own country. His effects are obtained by a different method than that of our native scene-painters. There is an absence of the boldness of execution noticed in the work of the latter. Senor Soler's perspectives are marvellous—even in the front scenes a soft atmospheric effect is wrought on the canvas, and the smallest details are as perfect as those of an oil painting. Every one of the eighteen scenes are exquisite pictures. The Infernal Palace, Garden of Carabobo's mansion, exterior of castle, the Enchanted Vault, and transformation scene are perfect gems, in their way. Next in importance to the scenery comes the ballet, which is in keeping with the excellence of the former. The demon march and ballet at the end of Act First was capitally arranged, introducing many novel dresses and splendid paraphernalia. In Act Second a "Kiss Minuet" was performed in a pleasing and graceful manner. And here let us remark that the ballet contains *several new faces*. Pretty ones, too. In Act Two, Scene Fifteenth, Mlle. Amalia Lepri is introduced in a pastoral waltz. She is the *premiere danseuse* of the piece. Her dancing is superior to that of Bonfanti or Cavallazi. She performs exceedingly difficult and new steps with wonderful dash and *abandon*. Her efforts pleased the foreign contingent in the audience mightily. One good feature of Castles in Spain is that separate ballets are interspersed in each act. A number of choruses from Spanish comic operas are successfully sung. They all partake of that weird mixture of mirth and sadness for which the nation's harmony has been noted since Spain was vanquished by the Moors. A drinking duet and chorus is pretty, and a vivandiere's song with chorus accompaniment is quaint.

There is very little acting required in Castles in Spain, and very little indeed is done. Pauline Markham was very good as Mother Gafas, in turn a witch, a duenna, a nun and a vivandiere. Her form is quite as divine in these garbs as it ever was in Stalacta's glittering armor, and if she doesn't show as much of it, it's not her fault, but because stage directions won't permit. Amy Lee as Clara and Louise Paullin as Lucinda are very welcome, when they're not singing, and Mrs. Owen Marlowe plays a conventional old woman fairly. Hart Conway plays one of the students well, and W. H. Fitzgerald plays the other one passably. Harry Pratt as Don Estupendo was not much above mediocrity. W. J. Shea created considerable amusement by his performance of Ricardo, one of the true nephews. Beyond these exceptions the balance of the eighteen people in the cast had little to do, and seemed quite capable of standing round and doing it.

Outside of the play itself (which is a small factor in the spectacle) Castles in Spain is a meritorious production. We trust that the public will give it sufficient encouragement to warrant the manager in locating here next season for the purpose of bring over more Spanish spectacles.

* * *

The Harrisons, Alice and Louis, with their combination, appeared as stars conjointly for the first time in New York at the Grand Opera House Monday night. The eccentricity which is employed to show off their peculiar burlesque and specialty talents is called Photos, and is by the author of The Mighty Dollar, B. E. Woolf. It is in two acts, and closely resembles Willie Edouin's Dreams, or Fun in a Photograph Gallery. Indeed, it has been related to us how Louis and Willie were like unto Damon and Pythias in the strength of their friendship. One night Louis told Willie—in confidence—the outlines of the sketch which the Woolf at the door was writing for him, and Willie betrayed his trust by getting in ahead of Louis with a piece that embodied the confidential idea. This is pathetic—and true. We like Edouin's piece better than the Harrisons', but the latters' performance is vastly superior, taking it altogether, to that of the Sparks. It is brisk, bustling and busy. Songs, dances, odd conceits and queer antics follow one another in rapid rotation. The attention is held throughout. The dialogue overflows with variations on the peculiar cant phraseology of the day, and a visit to Photos is necessary to be *au fait* in the latest current slang. This is a fair specimen of the style:

ALICE: Are you going to the matinee next Thursday?

LOUIS: Not next Thursday. Good Friday!

Act First is bright, and brimming over with broad, farcical fun. Act Second is devoted to the introduction of a string of specialties, all good, and more or less new. Alice Harrison's serio-comic singer is a capital imitation of that brassy young woman's style; Louis Harrison's actor, Marchmont Carruthers, was screamingly ludicrous, and as the German reporter Otto, he convulsed the house. R. E. Graham fairly shares honors with Louis, his Fritz and Sarah Bernhardt meeting with instant favor. Miss Carrie Daniels is a refined and handsome member of the company, who sings sweetly, is an admirable guitarist, and furnishes a pleasing element to the *ensemble* of the entertainment. Therese Wood has very little to do as a pert servant girl; her dancing suffers by comparison with that of Miss Harrison, and for her sake we should like to see it cut out. Miss Wood was a favorite with the audiences at Wood's old Museum some years ago. The best feature of the whole performance is a burlesque of Brutus, which is given with true spirit, and alone is worth the price of admission. In this Harrison plays Dionysius, with a make-up that would make the very stones of Rome rise in revolt; his sister acts Sylvia, the vestal, with great vivacity; Graham appears as Brutus. Harry Warren enacts the Army with great credit to himself and the burlesque.

The audience filled the theatre completely, and received every point with marked demonstrations of approval. When Harrison and his sister were on the stage, their sayings and doings were followed with one loud stream of hearty laughter. The Harrisons have one of the best combinations on the road, and under Mart Hanley's efficient management they are certain to prosper, for true merit always wins. The secession of R. E. Graham next season will possibly weaken the troupe, but doubtless some equally clever comedian can be secured to fill his place.

* * *

Audran has contributed the two prettiest musical compositions of the year to our stage. Olivette was captivating in its frothy lightness and warmth of color, and the latest comer, The Mascotte, produced for the first time in New York at the Bijou last Thursday night, fairly rivals its predecessor in these respects. The Mascotte has more true musical merit, and if not so tuneful from a popular point of view it is satisfactory to the musician. Some of the numbers are artistic in the extreme, and entitled really to a better sitting than that afforded by an opera comique. Although the malicious interference of Henry E. Abbey through the medium of J. W. Norcross deprived the cast of one of its most necessary members, and insufficient rehearsal left weak spots in the rendition; still the performance was highly commendable, and under the circumstances somewhat remarkable. The audience roared at the fun of the libretto, and applauded the gems of the score with a heartiness that leaves no doubt as to the genuine success of the piece. The management did much toward insuring an excellent representation in securing a capital company and costuming them in a picturesque and thorough fashion. We should have liked a little more attention paid to the scenery, nearly everybody in the house recognizing in Act II the Olivette ball-room set, and in Act III part of the inn and house recently used in Act I of the same opera. But these slight deficiencies, though important, were not sufficiently so to detract from the general excellence of the performance.

The argument of the opera is simple. Rocco is a husbandman who dwells in the petty monarchy of Piombino, Italy. He meets with misfortune upon misfortune, and as a last resort sends to his wealthy brother for relief. The latter sends to him a Mascot—or household harbinger of good luck—named Bettina. Rocco at first does not welcome her with open arms, but when he finds her presence brings him good fortune in two or three respects, he is loth to part from her. A hunting party, consisting of Prince Lorenzo, Fiametta, his daughter and Prince Frederick arrive on the scene. Lorenzo, hearing of Bettina's wonderful powers, determines to take her to his court, much against the wishes of Rocco, who now wants to retain her. The Prince, however, promises to make him Court Chamberlain, and to take him and Bettina, whom he makes the Countess of Parada, away with him, leaving Pippo, who is in love with Bettina, behind. In the second act the scene is at the ducal palace at Piombino, and great festivities are being held over the approaching marriage of Fiametta to Prince Frederick. Bettina is getting tired of all her court luxuries and longs for peasant life. Among the festivities at the palace some dancers are introduced, one of whom, Satarelle, is no other than Pippo in disguise. Bettina recognizes him, and they plan an escape, which is prevented by Rocco, who recognizes Pippo. Fiametta has also taken a great liking to Pippo, and deserts Prince Frederick, winning Pippo to herself for awhile by assuring him that Bettina is false to him and is about to marry the Prince Lorenzo. At the end of the act, however, Pippo and Bettina meet again and suddenly escape, leaping out of the window into the river. The third act shows the soldiers of the Pisan army drinking at an inn, having under Prince Frederick conquered Lorenzo's armies. Pippo enters as a captain and friend of Frederick, and Bettina as a young trooper. They tell Frederick their true names, and Pippo resolves to marry Bettina at once. At the wedding festivities Lorenzo, Fiametta and Rocco appear disguised as wandering minstrels. After a short time they too make themselves known, and Fiametta is married to her first lover, Frederick.

The translation used at the Bijou is by a writer named Fuller, who has made the second act extremely funny, and it was greeted with loud laughter from beginning to end. But the first act drags, lacks action and point, and the third act appears to have been written in a hurried and crude style. The music of Mascotte is so good, however, that no matter how devoid of merit the dialogue, it is sure to live a prosperous life. The "Gobble, Gobble" duet in the first act is a quaint and pleasing bit of composition. It received three or four encores. Bettina's refrain that runs through the piece is the most catchy melody. It is fascinating, as well as agreeable. Several concerted numbers commend themselves for their harmonic perfection, and the whole score is a little gem, in its way, of really excellent light opera composition. It is too good, perhaps, to be thoroughly appreciated, but there is little doubt, judging from the way in which it was received, of its lasting popularity.

The lack of rehearsal, before alluded to, marred to some extent the *ensemble* of the company. Still we noticed points of great merit even for a first performance, in certain members. Harry Brown's Lorenzo XIV was a funny piece of work. It only requires the injection of a considerable quantity of refinement to be admirable as well. Mr. Brown, though grotesque and laughable, was very often coarse in action and gesture. We have always advocated the erection of a very high fence between fun and vulgarity. Mr. Brown can build his dividing line with a great deal of good taste. Aside from this he is a capital comedian; he possesses that rare *esprit* which a comic-opera artist really requires; and his fun is not forced. The young man who kindly volunteered to sing the important part of Frederick—at six o'clock the evening of performance—in place of J. E. Conly, injuncted—was C. H. Thompson, the tenor singer of Dr. Cuyler's church. For a novice, and without rehearsal, he acquitted himself in a manner that he should be proud of, and we are very glad to say a word of kindness for his achievements in a thankless and difficult position. John Brand played Pippo, the shepherd. He sang very well, and acted better than we believed possible after seeing his efforts in this direction at Daly's. Paul Brown played Rocco wretchedly.

Emma Howson played Bettina, the Mascotte. Her past reputation as an artist both in this country and Australia is excellent, but she seems to have little else now to travel upon. For a woman of her age she looked extremely young and pretty, but her voice is worn out, and is sharp and unpleasant to the ear. That she has been a worthy singer, we will not pretend to deny, but now there is little left but a shell of art that is a poor substitute for the genuine material. Miss Howson has lost none of her grace; she is spirited and vivacious, but the music of her part is too good to be sacrificed. Lillie West is a pretty and dashing woman, who seems to be hung on springs or wires. Her eyes and teeth are charming, her figure shapely, her assurance monumental, and her talent—like her voice—infinitesimal. She wore two very handsome dresses, and her mendicant's song-and-dance in the third act was very nicely rendered. Frank Howson—the whole family are out in line now—led the orchestra very well, and kept the musicians and singers on a basis of tolerable accord and friendship. The costumes were pretty and appropriate; the chorus is made up of comely girls, and there is just enough of the tights and doublet about them to make the exhibition attractive. The company have been engaged for three weeks in New York with a prospect of extension, which looks as if the management expect The Mascot to run well into the Summer.

* * *

The engagement of Mr. and Mrs. George S. Knight at Haverly's Fourteenth Street Theatre is proving profitable to all concerned. The entertainment is broadly comic, interspersed with just so much pathos and judicious sentimentality as to make it very acceptable. Mr. Knight gives vim and finish to the character of Otto, and the introduced specialties with his wife serve as a pleasant sauce to the lugubrious development of an interesting plot. Mrs. Knight is piquante as usual, and with increase of years her volatility and sprightliness seem to amplify. The company is a good one. The coming week M. B. Curtis will test the appreciation of the metropolis in his new play, Sam'l of Posen.

* * *

Neil Burgess, the original stage Widow Bedott, is appearing at the Windsor this week. Mr. Burgess' remarkable performance has been so often reviewed in these columns that there is nothing new to say about it. Mr. George Stoddart still remains as Elder Sniffles, the widow's victim, and his creation of a quaint stage character falls little short of that of the star himself. Next week the Knights appear in Otto.

* * *

Salvini commenced his farewell season of three nights and a matinee at the Academy of Music this week, appearing on Monday evening in Othello, Wednesday in Macbeth, Friday in the Gladiator, and Saturday afternoon repeating Othello. His exposition of this latter character has had due attention in these columns, and any extended mention now is unnecessary. Suffice it that on Monday evening he invested it with all the grandeur and dignity of the true artist, and played even with more fervency than usual, if that were possible. Many dislike his rather awkward manner of disposing of Desdemona, and believe that more humanity should have been shown even by frenzied Spanish blood, than to commence the choking process in the center of the stage and hauling his victim up to the back of the curtains. The judgment of several well-known actors present rebelled at the ghastly termination, and they unanimously suggested that the scene would have been less horrifying had he simply inveigled Desdemona to the curtains before his murderous work began. Nothing could have been more effectively rendered than the turbulent interview with Iago, and the physical contest was the acme of dramatic sensation. His scenes with Desdemona were grandly played, and evoked the most enthusiastic outbursts of applause, which resolved into demonstrative cheers, the tragedian being compelled to answer three successive calls for his appearance. At the conclusion of the piece he was recalled several times. The supporting company was the same as on his former appearance here. Ellie Wilton made a pleasing Desdemona, though her unfortunate bronchial affection militated greatly against a more acceptable rendering of the part. H. A. Weaver's Iago is the worst thing we ever saw that gentleman undertake. It was entirely overdone, totally devoid of any semblance to craftiness, and full of "inexplicable dumb show and noise." His voice is monotonous and unmusical, while his inflections are inappropriate. The gentleman is far more acceptable in other characters. Harry Crisp's Cassio was an acceptable interpretation, if we might except a slight tendency to hurry through some of his lines. The drunken scene was a trifle extravagant, but as there is not one actor in fifty who can render it to general satisfaction, we will dismiss comment upon it. Mr. Billings' Brabantio and Mr. Hunter's Doge were excellently rendered. Macbeth was given last night to a large and fashionable house.

* * *

Last Saturday night we counted 144 standees in the back of the auditorium at Daly's. By admirable management, liberality and the presentation of a comedy company of genuine merit, J. M. Hill has succeeded in working up his entertainment, All the Rage, to a rushing business. He opened, the reader will recall, to a disheartening light house one week ago last Monday. Hill's efforts have been ably seconded by Governor Duff, who will clasp hands with any man who fights for success without employing the cohorts of the D. H. army to assist his cause. The show is the best of its kind that we have lately seen, and its purity and genuine fun should guarantee it to every theatre goer in town. We congratulate Mr. Hill on the reward of his good management.

* * *

The remnants of the original Boston Mascot company appeared at the Park Theatre Monday night. This company has been weakened by the loss of the people who joined the Bijou organization, and it is universally conceded that the rendering of the opera is not so good as that by the Wilsons party, either musically or otherwise.—Hazel Kirke, at the Madison Square, is in its death throes. The management will put up Gillette's Professor in June. It is not known yet whether Mr. Gillette himself will appear or not. A new play will be produced in September, which is expected to run out the season. Business, considering the hot weather, is good.—Olivette closes at the Fifth Avenue Saturday night. The Comley Barton company go to Boston. Next week, Mahn's Comic Opera troupe will present Donna Juanita.—The Vokes are drawing crowded houses at the Square. Their business is the largest in town, and does not seem to fall off at all on account of the heat.—Next week, Sam'l of Posen comes to the Fourteenth Street, and George Knight goes down town to the Windsor.—The World is doing well at Wallack's.—Billee Taylor cleaves the wave of prosperity at the Standard.—Hermann is delighting good audiences at the San Francisco Opera House.

The Leading Dramatic Journal.

[St. Paul and Minneapolis Pioneer-Press.]

The NEW YORK MIRROR is certainly one of the most interesting and reliable sources of general information, dramatic and musical, to the amusement public and the profession. It is ably edited, and fully justifies its reputation as the leading dramatic journal of the day.

—Mr. John Osler, manager of the Shamokin, Pa., Opera House, and through whose exertions that edifice was erected by the G. A. R. at that point, is in town on business connected with his theatre.

—A pretty incident at the benefit of Catherine Lewis last week was the restoration of sisterly feeling between herself and Jeffreys Lewis, which had been disturbed for the past two years by domestic infelicities. The two sisters appeared in a scene from The Hunchback, and were heartily welcomed by their numerous friends, who rejoiced to see them once more together.

AMONG THE MUSICIANS.

The Standard Billee Taylor company play in Boston in June.

Strakosch and Hess have closed their operatic season and returned to this city.

H. R. Humphries will give his annual concert at Steinway Hall on Saturday evening next.

Charles Pidgin, of Boston, has completed a new comic opera called Æsthetica, which he will produce next season.

Signor Campanini's benefit takes place at the Academy of Music next Monday. Trovatore will be the attraction.

Camillo Urso, the violinist, sailed for Rio Janeiro last Thursday, and will give concerts in the South American cities.

Next Monday evening Mahn's Opera company will appear at the Fifth Avenue in Von Suppe's new opera, Donna Juanita.

Campanini, Torriani, Mrs. Florence Rice-Knox and others, will present Trovatore at the Academy of Music, Brooklyn, next Monday.

The testimonial to Miss Lenoir at the Standard next Thursday evening promises to be a substantial affair. The sale of seats began last Tuesday, and the "take" so far is very gratifying.

The business managers of the May Musical Festival state that the attendance at the seven concerts amounted to about 64,000 in numbers, and $80,000 were taken in, leaving a surplus of $10,000 for the fund.

This is the last week of Olivette at the Fifth Avenue. It is said John Howson will withdraw from the company, go to Europe, and bring back a well-known soubrette, organize a comic opera company, and travel at the head of it.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AUGUSTIN DALY'S CINDERELLA COMB.: Baltimore, Md., 9, week; Wilmington, Del, 16.
APOLLO THEATRE CO.: Chatham, Ont., 9; London, 10; Ingersoll, 11; Brantford, 12; Geulph, 12; Hamilton, 14; Toronto, 16, week.
ADA GRAY COMB.: Philadelphia, 9, two weeks; thence to New York city.
ALVIN JOSLIN COMEDY CO.: Taunton, Mass., 12; Willimantic, Conn., 17.
ANNIE PIXLEY: North Adams, Mass., 12; Fall River, 13; Newport, R. I., 14.
A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 9, five weeks.
AUGUSTIN DALY'S NEEDLES AND PINS COMB.: Williamsburg, N. Y., May 23, to begin a summer tour.
ACME OLIVETTE CO.: Baltimore, 9, week; Pittsburg, 16, week.
BEN COTTON DRAMATIC CO.: Fairfield, Ia., 12; Ottumawa, 13, 14.
BARTRAM COMEDY CO.: Shenandoah, Pa., 16, 17; Grandville, 18; Ashland, 19, 20; Shamokin, 21, 22.
BARTLEY CAMPBELL'S GALLEY SLAVE: Milwaukee, 12, 13, 14.
BARTLEY CAMPBELL'S MY GERALDINE COMB.: Beloit, Wis., 10; Dubuque, Iowa, 11; St. Paul, Minn., 12, 13, 14; Minneapolis, 16, 17; Winona, Wis., 18; Madison, 19, 20; Janesville, 21; Milwaukee, 23, 24, 25.
BOSTON IDEAL OPERA CO.: Brooklyn, 9, week, and close season.
BOSTON IDEAL UNCLE TOM'S CABIN CO.: New Orleans, La., 10, week.
BOSTON MUSEUM CO. (The Guv'nor): Albany, N. Y., 12, 13, 14; North Adams, Mass., 16; Greenfield, 17; Brattleboro, Vt., 18; Keene, N. H., 19; Manchester, 20; Concord, 21; Marlboro, Mass., 23; Nashua, N. H., 24; Dover, 25; Saco, Me., 26; Lewiston, 27; Waterville, 28; Bangor, 30; Augusta, 31; Rockland, June 1; Portland, 2; Chelsea, Mass., 3, and close season.
BIRCH & BACKUS' SAN FRANCISCO MINSTRELS: Dayton, O., 14; Cincinnati, 16, week.
BOSTON OPERA CO.: Boston, Mass., 2, three weeks.
BOSTON THEATRE CO. (Our Boarding House): Providence, R. I., 9, week.
CORINNE MERRIEMAKERS: Troy, N. Y., 12; Utica, 13, 14; Watertown, 16, 17; Oswego, 18, 19; Auburn, 20, 21; Ithaca, 23, 24; Elmira, 25, 26; Rochester, 27, 28.
CHARLOTTE THOMPSON: Leadville, Col., 16, week; Denver, 23, week.
CHICAGO IDEAL UNCLE TOM CO: Richmond, 11, 12; Baltimore, 16, week.
COMEDY AND AMERICAN FOUR: Hartford, Conn., 9, week; Boston, Mass., 16, week.
CHILD OF THE STATE (Hoey & Hardie): Toledo, O., 12, 13; Janesville, 14; Harrisburg, Pa., 16; Reading, 17; Wilmington, 18; Trenton, 19; Easton, 20; Scranton, 21; Rochester, N. Y., 23, 24; Syracuse, 25, 26; Utica, 27; Amsterdam, 28; N. Y. City, 30, two weeks.
CALLENDER'S GEORGIA MINSTRELS: Baltimore, Md., 16, week; Washington, D. C., 23, 24, 25.
CAL WAGNER'S MINSTRELS: Yonkers, N. Y., 12; Newburg, 13; Poughkeepsie, 14; Rondout, 15; Catskill, 16; Albany, 17; Troy, 18.
CARNCROSS' MINSTRELS: Burlington, N. J., 12; Newark, 13; Trenton, 14.
DENMAN THOMPSON: Syracuse, N. Y., 14; Rome, 16; Poughkeepsie, 17; Troy, 18, 19; Saratoga, 20; Burlington, Vt., 21; Montpelier, 23; Lebaure, 24; Winchendon, Mass., 25; Providence, R. R., 26, 27; Keene, N. H., 28; Rutland, Vt., 30; Brattleboro, 31.
DUPREZ & BENEDICT'S MINSTRELS: Dansville, N. Y., 12; Geneseo, 13; Geneva, 14; Auburn, 16; Moravia, 17; Cortland, 18; Ithaca, 19; Canandaigua, 20; Brockport, 21.
FANNY MAY'S LONDON BLONDES: Houston, Tex., 12, 13; Palestine, 14; Marshal, 16; Shreveport, 17, 18; Texacana, Ark., 19; Hot Springs, 20, 21; Pine Bluffs, 22.
FLORENCE HERBERT COMB.: La Salle, Ill., 9, week; Joliet, 16, week; Streator, 23, week; Ottawa, 30, week; Aurora, June 6, week.
FUN ON THE BRISTOL: Cleveland O., 9, week.
FORD'S OPERA CO.: Detroit, 9, week.
FRANK MAYO: Cincinnati, 16, week; Boston, 23, two weeks.
GEORGE E. STEVENS' UNCLE TOM'S CABIN: Bradford, Pa., 12.
FORDS OPERA CO.: Detroit 12, 13, 14; Toronto, 16, 17, 18; Buffalo, N., Y., 19, 20, 21; Hamilton, Can., 23, 24; London, 25.
F. S. CHANFRAU: North Adams, Mass., 12: Troy, N. Y., 13, 14.
GOLDEN CO.: Evansville, Ind., 16, 17, 18; Vincennes, 19, 20, 21; Terra Haute, 23, 24, 25; Indianapolis, 26, 27, 28; and close season.
GUS WILLIAMS: San Francisco, 9, one week.
GENEVIEVE WARD (in Forget-Me-Not): Toronto, Can., 12, 13, 14; Kingston, 16; Ottawa, 17; Montreal, 18, 19, 20, 21, and close the season.
HARRIGAN & HART'S THEATRE COMIQUE CO.: Boston, 9, one week; Brooklyn, 30, week.
HARTZ (Magician): Poughkeepsie, N. Y., 12, 13, 14.
HAVERLY'S COMEDY CO. (Strategists): Grass Valley, Cal., 12; Nevada City, Nev., 13; Carson, 14; Virginia City, 16, 17; Eureka, 19, 20, 21; Salt Lake, 23, 24, 26; Ogden, 27; Cheyenne, 28; Denver, 30, week; Leadville, June 6, week.
HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Denver, Col., 8, week; Boulder, 16; Ogden, Utah, 18, Salt Lake City, 19, 20; San Francisco, 23, six weeks.
HAVERLY'S COLORED MINSTRELS: Milwaukee, 13, 14; Grand Rapids, 16; E. Saginaw, 17; Bay City, 18; Port Huron, 19; Toronto, 20, 21.
HAVERLY'S EUROPEAN MASTODON MINSTRELS: Cincinnati, 9; Louisville, 16, 17; Indianapolis, 18, 19; Columbus, Ohio, 20; Springfield, 21.
HI HENRY'S PREMIUM MINSTRELS: Hudson, Mich., 12; Hillsdale, 13; Sturgis, 14; Elkhart, Ind., 16; Goshen, 17; Warsaw, 18; Columbia City, 19; Plymouth, 20; La Porte, 21; Olympic, Chicago, 23, week.
HOWORTH'S HIBERNICA: Ironton, O., 13, 14; Portsmouth, 16, 17; Maysville, Ky., 18.
HILL'S ALL THE RAGE: New York city, 9, three weeks.
HARRISONS (in Photos): New York, 9, week; Baltimore, Md., 16, week; Philadelphia, Pa., 23, week; Boston, Mass., 30, week.
HARRY G. RICHMOND COMEDY COMB: Buffalo, 16, week; Baltimore, 23, week; Pittsburg, 30, 31; thence through oil circuit.
HERZOG'S MUSEUM COMB.: Boston, 9, three weeks.
HYDE & BEHMAN: Cincinnati, O., 16, one week; Syracuse, N. Y., 23, 24; Rochester, 25, 26.
HELEN POTTER'S PLEIADES: Newark, N. J., 12; Clyde, 13; Brockport, 14; Albion, 16; Toledo, O., 20, 21.
HARRY WEBBER'S NIP AND TUCK COMB.: Franklin, Ind., 6; Greencastle, 7; Vincennes, 9; Evansville, 10; Terre Haute, 11; Danville, Ill., 12; Lafayette, Ind., 13; Fort Wayne, 14; Chicago, Ill., 16, week.
HERRMANN: New York city for a short season.
JULIA A. HUNT, Co: Grand Opera House, Cincinnati, O., 16, one week.
J. H. RENNEL'S BILLEE TAYLOR CO.: Boston, 9, two weeks.
JOHN E. OWENS: Trenton, N. J., 5; Newark, 6; Paterson, 7.
JOSEPH JEFFERSON'S COMB.: Minneapolis, Minn., 5; St. Paul, 6, 7, and close of Spring tour.
JOLLITIES: Rochester, N. Y., 13; Great Falls, 14; South Berwick, 16.
KATE CLAXTON: San Francisco, 9, four weeks.
LAWRENCE BARRETT: Quincy, Ill., 13; Mattoon, 14; Richmond, Ind., 18.
LOTTA COMB.: Brooklyn, N. Y., 9, week; New Haven, Conn., 16; Holyoke, Mass., 17; Springfield, 18; Worcester, 19; Providence, R. I., 20, 21; New Bedford, Mass., 23; Fall River, 24; Lynn, 26; Manchester, N. H., 27; Portland, Me., 28, 29.
LINGARD COMEDY COMB.: Chicago, Ill., 9, two weeks.
LEAVITT'S RENTZ SANTLEY CO.: Buffalo, N. Y., 9, week; Detroit, Mich., 16, week; Chicago, Ill., 23, two weeks.
LEAVITT'S MME. RENTZ'S MINSTRELS: Middletown, N. Y., 12.
LITTA CONCERT CO.: Newark, O., 12; Zanesville, 13; Lancaster, 16; Chillicothe, 17; Ironton, 18; Portsmouth, 19; Circleville, 20; Delaware, 23; Marion, 24; Bellefontaine, 25; Dayton, 26; Greenville, 27; Richmond, Ind., 30.
LEGION OF HONOR: Philadelphia, 9, week; Brooklyn, 16, week, and close season.
MCDOWELL, REYNOLDS, & WALLING'S COMB: Staunton, Va., 12; Charlottsville, 13; Danville, 14; Lynchburg 15; Richmond, 17; Petersberg, 18; Norfolk, 19, 20; Washington, D. C., 23, week.
MILES' JUVENILE OPERA CO.: Shenandoah, 7; Mahanoy City, 9; Wilkesbarre, 10; Scranton, 11; Pittston, 12; Allentown, 13, 14.
MY PARTNER (Aldrich & Parsloe): Scranton, Pa., 12; Easton, 13; Brooklyn, N. Y., 23, week, closing season.
MITCHELL'S PLEASURE PARTY: Jacksonville, Ill., 12; Hannibal, 13; Quincy, 14; Burlington, 15; Davenport, 17; Iowa City, 18; Rock Island, 19; Cedar Rapids, 20; Clinton, 21; Ravine, Wis., 25.
MAGGIE MITCHELL: Waltham, Mass., 12; Salem, 13; Gloucester, 14; Portsmouth, N. H., 16; Bath, Maine, 17; Rockland, 18; Belfast, 19; Bangor, 20, 21; Augusta, 23; Portland, 24; Concord, N. H., 25; Lawrence, Mass., 26; Brocton, 27; Newport, 28.
M. B. CURTIS' SAM'L OF POSEN: New York, 16, three weeks.
MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): Indianapolis, 12, 13, 14.
MADISON SQUARE CO. (Hazel Kirke No. 2): Monmouth, Ill., 12; Bloomington, 13; Springfield, 14; Quincy, 15; Peoria, 17; Galesburgh, 18; Rock Island, 19; Davenport, 20; Des Moines, 21.
MAHN'S COMIC OPERA CO.: New York City, 16, three weeks.
MR. AND MRS. GEORGE S. KNIGHT: Windsor Theatre, N. Y., 16, week.
MCGIBENEY FAMILY CONCERT CO.: Herkimer, N. Y., 12; Ilion, 13, Waterville, 14; Cazenovia, 16; De Ruyter, 17; Homer, 18; Cortland, 19; Ithaca, 20, 21; Oswego, 23, 24; Waverly, 25; Corning, 26; Bath, 27.
MRS. JOSHUA WHITCOMB: Pittsburg, 9, week.
NEIL BURGESS WIDOW BEDOTT COMEDY CO.: New York City, 9, week, to close season.
NAT GOODWIN'S FROLIQUES: Chicago, 9, week, and close season.
OLIVER DOUD BYRON: Chicago, 2, two weeks, and close season.
PROF. MCALLISTER: Spartanburg, S. C., 9, week.
ROBSON & CRANE: San Francisco, 2, four weeks.
RICE'S SURPRISE PARTY: Philadelphia, 2, two weeks; Boston, 16, two weeks.
RICE'S EVANGELINE COMB.: Buffalo, N. Y., 12, 13, 14; Rochester, 16, 17, 18.
ROLAND REED COMEDY COMB.: Iowa City, Ia., 11, 12; Cedar Falls, 13; Waterloo, 14; DeWitt, 16, 17; Clinton, 18, 19.
RICE'S BILLEE TAYLOR TROUPE: Philadelphia, Pa., 9, week.
STEELE MACKAYE'S (Won at Last): Detroit, Mich., 12, 13, 14; Chicago, Ill., 16, two weeks.
SOL SMITH RUSSELL: Boston, Mass., 9, two weeks.
SALSBURY'S TROUBADOURS: Minneapolis, 12, 13, 14.
SOLDENE COMIC OPERA CO.: Salt Lake City, Utah 12, 13, 14; Denver, Col., 16, week; Leadville, 23, week.
STETSON (Neck & Neck): Oakland, Cal., 12, 13; take Northern steamer for British Columbia and Oregon 14th.
SALVINI: New York city, 9, 11, 13, 14.
SNELBAKER'S MAJESTICS: St. Louis, 9, week.
STANDARD THEATRE CO.: Chicago, 16, week.
TONY PASTOR'S TRAVELING CO.: Brooklyn, 9, week.
THE TOURISTS: Virginia City, Nev., 11, 12, 13, 14; thence direct to Rochester, N. Y.
THOMAS W. KEENE: San Francisco, May 16, four weeks.
TONY DENIER'S HUMPTY DUMPTY: Bingampton, N. Y., 16; Elmira, N. Y., 17; Bradford, Pa., 18; Warren, Pa., 19; Titusville, Pa., 20; Erie, Pa., 21.
THATCHER & RYMAN'S MINSTRELS: New York City, 9, two weeks.
THEODORE THOMAS AND ORCHESTRA: Boston, Mass., 9, two weeks.
VOKES FAMILY: New York, 2, four weeks.
WILLIE EDOUIN'S SPARKS COMB.: Bush Street Theatre, San Francisco, Cal. 17, for an indefinite period.

Boston.

The Park Theatre has been crowded with fashionable audiences to witness the delightful representations given by the Union Square Theatre co. from your city. The co., as is well known, cannot be excelled by any other in the country, and their yearly visits to Boston are a source of gratification and pleasure to its citizens, who manifest their appreciation by bestowing liberal patronage. Felicia is favorably known in New York, therefore an extended criticism would be out of place here. Suffice to say that it is a soul stirring and affecting play, but one that will never become a favorite, owing to its disagreeable and repulsive plot, and though it is decidedly a romantic one, and such as probably never had an existence, yet it is extremely well worked up by the actors; the characters are all marked, the dialogue good, and the situations strong and effective, with the exception of act fourth, which terminates the play in a very silly manner. Charles R. Thorne, as the noble and true-hearted Captain John, gave a fine, bold touch to his handling of the character, and the real depth of the man's nature was grandly shown by the artist's superb acting in the interview with his mother in the third act. The exacting part of Felicia was played by Rose Eytinge with delicacy and finish. The last two acts contained touches in her performance where its life-like truthfulness to nature and judiciously-subdued tone earned the sympathy of her auditors. John Parselle's performance of Morney was a fine performance—indeed a faultless one. Sara Jewett looked too mature for Dolares, but she played the part excellently. J. H. Stoddard gave another of those well-rounded characterizations of a role so well suited to his artistic abilities. F. De Belleville and Mrs. Phillips received much commendation for their meritorious performances. The setting of the stage left nothing to be asked for. This week the Danicheffs, which was made popular here by this company just four years ago at the Boston Theatre, where James O'Neil, Louis James and Fanny Morant made artistic hits. Their roles are now assumed by Mr. De Belville, Walden Ramsey and Mrs. Phillips. Eleanor Carey also makes her first appearance in Boston as the Princess Lydia.

Harrigan & Hart's Comedy co. was the attraction at the Globe the past week, in the humorous bagatelle of Mulligan's Silver Wedding, which cannot be compared to Mulligan's Ball, which was produced at the Boston Museum two years ago. There is much enjoyment in the piece, although many of the incidents run in pretty old grooves, but there is occasionally evidence of originality, which shows that the author possesses no inconsiderable amount of talent. Ed Harrigan, Tony Hart, and Annie Yeamans are the life of the performance, and keep the house in a continual roar of laughter. I cannot refrain from mentioning Mrs. Yeamans' acting, which is certainly one of the most original bits of dialect characterizations ever seen in this city. Her last scene was a most artistic triumph. Business has been very large, and the prospects for this week are equal to that of last week. May 16th, Comley & Barton's Bijou Opera House co. in Olivette, with Catherine Lewis and John Howson in the principal roles.

The Mascot was removed from the Gaiety Theatre to the Boston Museum, and the change was not a good one, the co. not appearing to advantage on so large a stage, and several changes being made in the cast, which did not improve it. The retirement of Harry Brown, James Conly, and Lillie West, was sadly felt, and the substitutes, Sidney Smith, Ada Coombs, and Helen Greyson, suffered greatly in comparison. On Thursday night, Sadie Martinot, the popular soubrette, benefited to a large house, appearing as Polly Eccles in Caste, and Milly in the Maid with the Milking Pail. William Seymour, the efficient stage manager, benefitted to a big house, on which occasion the Two Orphans was presented for the first time this season, the beneficiary appearing as Pierre, and Ida Vernon, through the courtesy of A. M. Palmer, in her original role of Sister Genevieve, a part in which she has no equal. This week, Edgewood Folks, with Sol Smith Russell, assisted by members of his own co., and a few of the Museum stock, and Anna Proctor, a daughter of the popular actor, Joseph Proctor. During Mr. Russell's engagement at this house the Museum co. will take the road.

Uncle Tom's Cabin, under the management of Anthony & Ellis, has drawn large audiences at the Howard Athenæum during the past week. The text of the play has been considerably altered, and the usual forms preceding the production of the piece is gone through with in this instance more carefully than in common. There are the jubilee singers, the (once) real slaves, bones, banjos, etc. The two Topsies, represented by Kate Partington and Minnie Foster, make everybody laugh, and give a most humorous performance. Howard Russell gave a careful rendering of the character of George Harris and deserves all credit for it. The rest of the cast call for no particular mention. This week Donalson's Variety co.

Fresh from repeated triumphs throughout the country, Tony Denier's Pantomine co. made their first appearance this season in Boston in the old-time favorite pantomine of Humpty Dumpty. The principal performer of the co., George H. Adams, (Grimaldi) is one of the best of clowns, and his efforts were loudly applauded. This week Billee Taylor, with L. H. Rennie and co.

Billee Taylor was not a success at the Novelty Theatre, and the performance came to an end on Saturday night. The principal cause of its failure was, the company were not up to their parts, and those that had some idea of the requisites of their roles were the little people who outshone the principals, consequently their efforts palled upon their audiences and the season was brought to a close. On Monday night the Summer season was inaugurated by the popular Daly Brothers with their specialty co., which includes Bobby and Dany Daly, Harry Bloodgood, Andy Leavitt and the Daly Sisters.

The Boston Museum offers John Kernell, Prof. Dell D'Or, Dave Connor, Matt Daly, John Daly, Mickey Thompson, Ada Forrest, The Wesleys, Nora Campbell, Belle Clifton and Winstanley Brothers.

Capt. T. E. Halleck will open the spacious Alhambra at City Point 16th, with a New York co. in Billee Taylor. He has engaged some first-class attractions, which are to be presented during the season. Daisy Ramsden, with a burlesque co., appears at Forrest Garden, and Willie Edouin will look after the stage at the Ashland. Ed. Rice predicts a brilliant season at the Museum, and I have no doubt but he is correct, as he has always been successful there in the past, and with Nat Goodwin, W. J. Lemoyne and such actors, it cannot help keeping up to its former standard. With the Museum, Alhambra and the Gardens, the people of Boston will have a full abundance of amusements, and as this city is one of the best in the country, the results will be great.

Chicago.

Haverly's (J. H. Haverly, manager): Haverly's Colored Minstrels filled a lucretive week's engagement, which, when you take into consideration the fact that they followed the celebrated Mastodons, was doing pretty well. 9th, Rentz-Santley Novelty co.

Grand Opera House (J. A. Hamlin, manager), Mitchell's Pleasure Party has delighted medium audiences in Our Goblins. The piece is greatly improved, and considerable pretty music has been introduced. J. N. Norcross, Emma Carson and Mira V. Barrie have excellent voices. William Gill is a passable comedian, and with the assistance of Ellinor Deering, keeps the audience in good humor. Francis Wilson does some meritable burlesque acting. 9th, the Lingards.

McVicker's (J. N. McVicker, manager): Gosche-Hopper co. in One Hundred Wives; 9th, Stuart & Gray's Opera co. in Billee Taylor

Hooley's Theatre (R. M. Hooley, manager): Bartley Campbell's co. have appeared in Fairfax to fair business only. It is one of his poorest plays, although it possesses some merit His co. is a very good one, but they do not appear to the same advantage they did in My Geraldine; 9th Nat Goodwin's Froliques in Love at School.

Olympic Theatre (Z. W. Sprague, manager): A very poor variety show under the name of The Big Four New York Specialty comb. have received all the patronage they deserved (which was not much). The only variety actors of any merit in the co. are the Big Four, whose act, to say the least, is getting very stale, Pat Reilly and Howard Dorr and Son; 9th Gus Burns' troupe in The Voyagers and a variety co.

Academy of Music (William Emmett, manager): The regular season of this house having closed, Oliver Doud Byron engaged the theatre for two weeks and appeared this week in Across the Continent. Crowded houses have been the rule; his support is poor; 9th Byron for another week.

Items: William Harris and Charles Rolfe got into a fight at McVicker's Theatre and Mr. Harris was fined $25 and put under $200 bonds to keep the peace for six months. [This occurrence is mentioned elsewhere.—ED.] Steele Mackaye puts in an appearance 16th at Hooley's and will play Won at Last. It is reported that the Mallorys will get out an injunction to prevent him from appearing.—Fatinitza will be played 8th at McVicker's by the German co.—Hazel Kirke will be put on the boards at McVicker's week of 16th.—James Barnes, the efficient Director of Amusements at the Olympic, took a benefit 7th at that theatre. A strong bill was presented and a good house turned out.—A new drop curtain is being painted for the Grand Opera House.—Tony Pastor's co. play an engagement at the Grand Opera House this Summer.—Hooley has engaged Sam Hayne's London Novelty co. to appear at his theatre in a few months.—Fanny Louise Buckingham plays Mazeppa at the Olympic 16th.—Will J. Davis is expected to return from Hot Springs shortly.—The Rooms for Rent comb. are engaged to appear at the Grand Opera House 23d.

Philadelphia.

The theatrical curtain is falling gradually for the season. The Chestnut Street Theatre closed its doors on Saturday night with a testimonial to the leader of the orchestra, Simon Hassler. Billee Taylor was the opening piece. The Arch has wound up the season, and the Opera House will follow suit in a few days. The Walnut and Museum will keep open during the month. Preparations for next season are well in hand. Both the Opera House and the Walnut have dates filled for thirty weeks. The Arch has about concluded its engagements, and Manager Mendum's chief card will be the Hanlon-Lees. The Chestnut is going out of the star business, and Mr. Morley is trying to get together a good stock co. If the plans he has in view succeed, his co. will be a first-class one in every particular. It is understood that the new Lyceum will also go into the stock company business. The season has, on the whole, been a very successful one. The Arch has made money, the Walnut never did better, and the Opera House did wonderfully well, and spent a good deal on the continual improvements which are going on. There is not a prettier theatre in the country now than the Opera House.

The Walnut is playing this weeek the Legion of Honor for the second time. It is the best drama that has appeared upon any Philadelphia stage this season, and the even acting throughout the cast is appreciated, and is a great improvement over the single star system. Next week Rice's Surprise Party appears, and The Harrisons and Widow Bedott will end the season.

John S. Clarke opened his Lyceum Theatre on Wednesday of last week, playing Dick Drake, Dare Devil, in a drama of that name. It is a rather sensational affair, but Mr. Clarke's inimitable acting is seen to perfection. W. H. Vernon, whom he brought over from London, has a leading part, and forms a very valuable member of the co. Dick Drake was followed with a farce in which Mr. Clarke takes special delight, Waddy the Fat Boy. The bill is continued this week. With the end of his engagement Mr. Clarke goes to London.

The Opera House is playing Billee Taylor. Salvini is to play on Monday night next and on Tuesday afternoon, concluding his engagements in this country. It is understood that he sails on the Wednesday following. He began his work in this city, and it is fitting that he should end it here.

There was a great audience at the Arch on Wednesday night, when the friends of the popular manager, Mr. Mendum, paid their respects to him. The screen scene from the School for Scandal was given, with Mrs. John Drew, Sam Hemple and John Drew in the cast. Mme. Ella Montejo gave selections from Olivette, and Robertson's comedy of Caste wound up the evening. It was a very pleasant occasion, and after its conclusion the curtain fell for the summer. Mr. Mendum appeared as Dixon in Caste to a packed house, and when he made his appearance he was applauded until the theatre resounded again and again.

Items: The National Theatre has done finely this season. Its variety shows have been very clean and good It opened its Summer season on Monday night.—Assistant Manager Nixon and Treasurer Smithwell of the Opera House have a benefit at the Walnut Monday night, 30th.—Simon Hassler, leader of the orchestra at the Chestnut, will conduct the music at the Stockton House, Cape May, next Summer, which opens in June.—The Opera House has secured the Strakosch-Hess Opera co. for Tuesday night and the rest of next week.—The Museum this week presents Caste in the afternoon and Divorce in the evening.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Col. Snelbaker's Majestics wound up a profitable week 7th. The lavish use of printer's ink and the favorable notices received elsewhere had led our amusement public to anticipate the co.'s performance would outrank that of any specialty troupe witnessed here for seasons, but candor compels me to admit that in its present composition the Majestic Consolidation, compared with Tony Pastor's traveling co., would be unanimously relegated to a back seat. With a few exceptions in the programme presented, there is but little that merits more than passing mention. Sara, the French high kicker, failed to arouse the least enthusiasm, and the management have concluded henceforth to dispense with the young lady's services. Virgie Jackson and Lillie Howard, who were to have joined the troupe during the engagement here, were both conspicuously absent. Haverly's Mastodons, the Original Forty ("count 'em"), including the prime favorites, Billy Emerson and Billy Rice, will hold the boards during the current week, followed 16th by the Julia A. Hunt comb. for one week.

Pike's Opera House (Louis Ballenberg, manager): Closed.

Heuck's Opera House (James Collins, manager): Nat Goodwin in his latest absurdity, Love at School (originally the Marionettes), proved an attraction sufficiently strong to pack the house nightly. The play itself makes little or no pretence to plot, but affords the admirers of the eccentric comedian full opportunity of witnessing some of his happiest efforts. His lifelike imitations of Joe Jefferson, Stuart Robson, Lawrence Barrett and the lamented E. A. Sothern attest the wonderful range and flexibility of his voice. Aside from W. S. Harkins, Charles Bowser and the Misses Weathersby and Chapman, the supporting co. comprised very light material, the bulk of the artists portraying the scholars being evidently novices to the stage. In addition to Love at School the nightly programme embraced the farce, To Oblige Benson, with Goodwin in the role of Trotter Southdown. The party go hence to Chicago for week of 9th, and close the season at the latter place 14th. During the present week Frank Mayo will personate Badger in the Streets of New York, followed 16th by Birch & Backus' Minstrels, their first appearance in Cincinnati for several years.

Coliseum Opera House (Thomas E. Snelbaker, manager): Closed.

Vine Street Opera House (John Morrissey, manager): The Gold Mine will be reopened for a summer season under Mr. Morrissey's management 9th, and an attractive bill is announced. Manchester and Jennings, Landis and Steele, the Harts (Gussie and Dan), George Reynolds, Viola Wray and Jennie Montague are prominent among the new faces underlined, and as the genial little manager is everybody's friend, business will probably be successful from the outset.

Items.—J. J. Riley and Lizzie Smith, well known variety artists, arrived 2d.—Bob Miles returned from his Eastern trip 5th and has volunteered for Harry Lewis' benefit, which transpires 16th.—Harry Vane, for the past season a prominent member of John McCullough's co., is home, enjoying his recreation.—Oscar Bernard passed through the city 3d en route for San Francisco, to prepare for the presentation of Hazel Kirke in the latter city.—Wm. Strickland, the avant courier of Haverly's Mastadons, arrived 8d.—Jim Fennessy, the popular treasurer of Heuck's, has been tendered a complimentary benefit, and has fixed upon June 11 for the event.—Lina Tetteuborn, a well known artist of the vaudeville stage, will spend the summer with her relatives in Cincinnati.—The regular season of Heuck's will be brought to a close June 11.

San Francisco.

Bush Street Theatre (Charles E. Locke, proprietor): The Strategists closed their four weeks' engagement last evening (3d), and the season has been most successful in every respect. To-night those popular comedians Robson and Crane, appear in Sharps and Flats. They will be supported by a co. in part brought out by them, the balance being local talent, composed of Miss Adele Waters, an excellent soubrette, and Miss Rellie Deaves, and one or two minor people. As the scenes and incidents are mostly of local nature, and touch a great deal on our stock and mining people here, the piece cannot fail to make a hit, especially as mining stocks are very lively just now.

Standard Theatre (Charles E. Locke, proprietor): Willie Edouin Sparks' Co. drew moderately well in the second week of Dreams, or Fun in a Photograph Gallery, which improves on each representation, and must be seen more than once to be fully appreciated. Jacques Kruger has made a great hit as Pickleback Grabitall, the photographer. To-night, Willie Edouin's musical burlesque of Horrors, or the Marajah of Zogabad, will be produced. It was a great success when formerly produced at this theatre by Rice's Surprise Party, which co. was much stronger than the Sparks, although it had two of the Sparks' co., Willie Edouin and Alice Atherton.

Baldwin's Theatre (Thomas Maguire, manager): The Tourists in a Pullman Palace Car played their third week to a reduced attendance. Will A. Mestayer benefitted Friday, April 29, the comedy of Woodcock's Little Game and The Tourists being the bill. Only fair attendance. To-morrow night, 3d, Mrs. Jane W. Bruner's new emotional play, entitled The Mad World, receives the initial representation. The lady is well known in San Francisco, and is the authoress of several very clever works of fiction. Her play is said to possess considerable merit, and has a plot entirely different from the hackneyed ones of recent emotional plays. It will keep the boards until Monday, 9th, when Kate Claxton and co. appear in Two Orphans, the engagement probably lasting two weeks only, instead of four, as originally expected.

California Theatre (Maguire & Field, lessees and managers): The Emelie Melville co. played the past week; Billee Taylor Monday and Tuesday; Pinafore Wednesday and Thursday; Boccaccio Friday; Royal [illegible] Saturday, matinee and evening, to only [illegible] attendance, with Emelie Melville in leading roles. Her support [illegible]

has been poor, and the season at this theatre just ended, has been a failure both artistically and financially, and shows that the public will not pay full prices to hear an opera indifferently produced, when for less money they can hear one sung as well, if not better, at less pretentious houses. Last night this old-time theatre opened under the management of J. T. Maguire and Asa Field—who will control its future destinies—with Gus Williams and co. in Our German Senator to a very large attendance, the receipts being $1400, which must have been particularly gratifying to the star and to the new lessees. The piece is one of those amusing trifles strung together on a plot that is so thin—well, in fact, "too thin"—but it serves to show off the specialties and amusing adventures of the Senator. Gus was enthusiastically received, and as he is a great favorite with the gallery, the piece will probably draw for the two weeks alloted it. The co. he has brought out here to support him is only fair, the best characters being those of Archie Boyd, as Captain Puff, the reporter on the *Daily Tomahawk*, and Maggie Arlington as Louise Granville. Miss Bigelow is pretty, and did her small part very cleverly. The piece is excellently mounted. The telephone could be made much funnier, and doubtless will be localized as the piece continues.

Tivoli Garden (Kreling Brothers, proprietors): Business continues good here, and Olivette is still the attraction. Another change has been made in the cast. Mary E. Cook is the Countess, and Arthur Wessmer replaces John W. McKenzie as Valentine. The Rose of Castile is in preparation.

Adelphi Theatre (Ned Buckley, proprietor): The Female Detective and an excellent olio were the attractions past week and business better than previous week. To-night Harry LeClair and Wm. J. Russell commence a brief engagement, appearing in a protean drama entitled Just in Time, written for them by Harry Emmett, of Sydney.

Bella Union Theatre (Harry Montague, manager): Fair business was done here past week. The usual olio, concluding with one of Montague's afterpieces entitled The Mormon, form the bill for this week.

Items.—The Widows' and Orphans' Fund of the Exempt Fire Co. of this city will be the recipients of a complimentary benefit 4th at the Grand Opera House. Frank Mayo's Streets of New York is the attraction.—Dr. Simon Quinlin is still out with Hooley's Big Four Minstrels in Oregon. His attorney here, Gov. Solomon, informed me Saturday that the negotiations had been nearly completed with E. J. Baldwin; that Dr. Quinlin would take Baldwin's Theatre for two years, commencing 23d, with Thomas Keene as Richard III as the initial attraction; $1500 per month is the rental figure. I understand that R. M. Hooley, of Chicago, will not be associated with Dr. Quinlin in the enterprise.—Saturday's overland train brought the largest lot of professionals in some years, there being on board Robson and Crane and co., Gus Williams and co., Manager John Rickaby, S. H. Cone, advance agent for Kate Claxton's co. and Jackets Chey's Japanese troupe.—The Tourists in the Palace Car play this week in Sacramento, San Jose and Stockton, the co. returning here and then disbanding. Most of the co. remain here until next season. Adrien F. Bailey has been acting advance agent for this co. of late.—W. C. Crosbie, an excellent character actor and comedian and a great favorite here, has joined Willie Edouin's Sparks co. He will probably impersonate the gay photographer next season in Dreams, in place of Jaques Kruger, who stars in his own piece, Birds of a Feather.—John H. Hunter goes out with Willie Edouin's Sparks as advance agent on their interior trip.—Amory Sullivan, late manager of the Standard, indignantly denies that he intends "skipping out," as has been rumored. He says he proposes to stay here until he settles every dollar of his indebtedness, which he says is less than $1000.—T. Wilmot Eckert and wife (Louise Leighton), late of the Tourists Combination are engaged, and will make their first appearance in the Rose of Castille at the Tivoli Garden.—Samuel Undermeyer, who was advance agent of the New Orleans Minstrels, a snap company, composed of colored waiters at the Palace Hotel here, returned to town last week and reports that the com. did well. The Nevada press condemned the show.—Joseph R. Grismer, of Baldwin's Theatre com., is said to be anxious to shine as a star.—A lady well known here in society, as well as being a leading prima donna of comic opera, it is said, is about to sever her matrimonial association. No names will be mentioned at present.—Sam E. Wetherill, a pioneer and veteran theatrical man here, says he has something in view that will yet astonish the natives. Sam may be seen most any time, day or night, at the Baldwin Theatre. He says if Tom Maguire would pay him the borrowed money he owes him he would not say anything about back salary dues (which by the way must not be barred by the Statute of Limitations). Sam is a character in his way.—W. W. Cole's Circus opens here May 21. It is said Cole has made £40,000 during his season in the Australian colonies. The co. and menagerie, reinforced by a large number of attractions, arrived per P. M. S. S. Co.'s steamship City of Sydney next week.—John T. Raymond follows Gus Williams at California Theatre May 16 for two weeks, after which Hazel Kirke.—The Emelie Melville Opera co. will probably leave for Oregon May 20, and play a season in that State, Washington Territory and British Columbia. A trip to Australia will probably follow.—M. A. Kennedy has been appointed manager of the Winter Garden, which reopens Monday, May 9, entirely refitted, repainted and frescoed, backed by Messrs. Stahle and Maack, owners of the property. Mr. Kennedy tells me that the comic opera of Billee Taylor will be the opening attraction. Harry Gates and Hattie Moore, late of the Tivoli Gardens, will be the leading members of the new Winter Garden co.

Baltimore.

Holliday Street Theatre (J. W. Albaugh, manager): D'Oyly Carte and E. E. Rice's Billee Taylor party gave a splendid rendition of this popular little opera to good houses all the week. Eugene Clarke sung and acted Billee very creditably, and Signor Brocolini's fine voice added a particular charm to the part of Christopher Crab. Jennie Hughes made all that could be made of Eliza Dabsey, and Charles Groves as Sir Mincing Lane was immense. The chorus was exceedingly large and well trained, notably the chorus of charity girls. At the beginning of the second act Lizzie Simms danced a sailor's hornpipe in the most fascinating manner, and was twice recalled. Next week, Strakosch & Hess' Acme Olivette co.; May 16, [illegible] in Photos.

[illegible] of Music (Samuel H. Fort, manager): The rendition of Handel's Oratorio, Samson, given by the Rossini Musical Association on Tuesday evening, May 3d, was a very fair one. The singing of the soloists was particularly fine—these were, Emma Heckle, soprano; Lizzie Annandale, alto; George Werrenwrath, tenor; and William Byrn, basso. Wednesday evening was the occasion of Manager Fort's benefit, and it was a very marked and substantial token of the esteem in which he is held by Baltimore theatre goers. Fatinitza was sung by the Boston Ideal Company, and sung as it never has been in this city before. The singers, inspired by the occasion and the splendid house, seemed to enter heart and soul into the opera, and the consequence was a most enjoyable performance. After the performance Prof. Itzel's band tendered a serenade to Manager Fort at his hotel. Thursday night the same co. gave Olivette to a good house. Next week Augustin Daly's co. in Cinderella at School.

Ford's Opera House (John T. Ford, proprietor): The house was crowded Monday and Tuesday nights, both occasions being for the benefit of the Free Excursion Fund. Great credit is due to the police for the zeal they exhibited in pushing the interests of this commendable charity, and the total sale of tickets through them was $3642.50. The additional receipts for tickets sold at box-office and McCaffrey's made an aggregate of $4,000. The performance was Billee Taylor. Salvini and his English-speaking co. opened in the Gladiator on Friday night to a large house. His performance of Spartacus was a consummate piece of acting. Every gesture, every intonation of his voice bespoke the actor. His co. is a good one. Henry Crisp played Flavian with manly force. Marie Prescott was warmly applauded for her performance of Faustina, and Ellie Wilton played Neodamia quietly and effectively. House closed next week.

Monumental Theatre (Ad. Kernan, manager): The performance this week was very mild. The Fieldings appeared in a sort of dramatic what-is-it, entitled The Yacht Club. The comedy, or farce, or drama, is a lot of old stage business and gags, diversified by an infantile attempt at a plot too nonsensical to describe. The singing of the Monumental Quartet was the redeeming feature of the entertainment. Fred Hallen and Enid Hart did a fair variety turn. The stage setting was excellent, particularly the scene on the yacht in the second act. Next week: Nothing billed.

Front Street Theatre (Dan A. Kelly, manager): Frank I. Frayne played a second week's engagement to fair houses. Si Slocum was given, and it was in all respects the same as Mr. Frayne gave during his engagement here during the winter. Next week: Maud Forrest in Mazeppa, supported by A. B. Collins. Items: Handel's Messiah will be given Thursday and Friday nights.—Walter Hine, formerly Treasurer of Holliday Street Theatre, and now agent for Willie Edouin's Sparks com., was married on Thursday afternoon last at Baltimore, to Miss Annie Shaeffer, of that city.

St. Louis.

Pope's Theatre (Charles Pope, manager): Professor Seeman opened the second week of his second engagement at Pope's 2d. The close of the car drivers' and conductors' strike made a perceptible change for the better in business, and the Professor's new tricks, dissolving views, etc., were greatly enjoyed. The gift distribution was a feature, and the prismatic fountain gave variety to a very pleasant entertainment. Jay Rial's Humpty Dumpty at popular prices will open 9th.

Olympic Theatre (Charles A. Spalding, manager): Haverly's Mastodons opened 2d to a house packed in every part, hundreds being turned away. The addition of Billy Emerson to the co. is a great one, he being a sure card in St. Louis, where he was once a manager himself. The performance was much on the same order as previously, the only novelty being the amusing interlude of The Clown Amongst the Darkies, in which Alex. Zanfretta was very funny. Notwithstanding a very sultry and showery week business was generally very large. Snelbaker's Majestics open 9th.

Items: There is considerable talk of a new project in the shape of a magnificent Academy of Music, to be located on Washington avenue, to be built by Manager English, of Indianapolis, and to be run in connection with the Western Circuit he is organizing. There will be some definite news on the subject in a few days.—Manager Chas. Pope says that he will make improvements in his theatre, already a very handsome establishment, and says he will give it one of the most luxurious interiors in America. *On dit*, Ernest Albert will paint a handsome new drop curtain for the theatre.—John Parle, well known to the profession in general, has given up the Olympic Theatre saloon, and genial little Johnny Maguire, for a lifetime a partner with Steve Cornish, at the Grand Opera House, has purchased his interest.—A coming event, which excites much interest amongst musical people and society folks, is the production of a comic opera entitled L'Afrique, of which Wayman McCreery, a leading society man, is composer, the libretto being by W. Schuyler, of Washington University. It will be produced at the Olympic Theatre 16th, and already several thousand dollars have been expended in the preparation. More anon.—The Fisk University Jubilee Singers will give four performances at Mercantile Library Hall 9th, 10th, 12th and 13th, this being their first appearance in St. Louis.—Manager Charles Pope last week entered suit against Col. William E. Sinn, for alleged breach of contract, in pl cing Genevieve Ward's dates elsewhere, after a contract had been entered into. Some sharp personalities have passed in newspaper "interviews."—Rochelle, the new legitimate star, who has made fine success through the provinces, will soon play an engagement at Pope's Theatre.—The dare-devil æronaut, Neil Brayton, who has made a number of sensations in St. Louis at the risk of his life, made an ascension from the Fair Grounds last Sunday in the midst of a heavy storm, without the use of a car. He landed some distance from town in safety. To-morrow he will repeat his experiment, and for his own sake it is hoped there will be fine weather.—May 16th Billee Taylor will be produced at Pope's Theatre.

Brooklyn.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Lotta appeared on Monday night in Little Nell. A good house greeted her, and the performance was all that could be asked for. Next week the Legion of Honor.

Park (Col. W. E. Sinn, manager): Tony Pastor's troupe of variety and specialty artists are doing a good business this week. Next week Harrigan and Hart in Mulligan Guard Nominee.

Hyde & Behman's Theatre (Hyde & Behman, managers): This week the home co. is here, and the house is packed at each performance. Their stay, however, is but temporary, as on Monday next they make their appearance in Boston. The co. will be on the road all Summer, and early in August make their appearance in 'Frisco.

Novelty (Theall & Williams, managers): Another week of comic opera. This time, however, by an entirely different co. Billee Taylor is given in good shape and with success. All the latest attractions are secured for this house, and the style in which the various plays are put on the stage is exceedingly creditable. Next week, Harry Miner's Novelty co.

Academy of Music (David Taylor, lessee): The attendance on the opening of the Boston Ideal Opera co. in Fatinitza was large, and the opera was well rendered. Olivette and Pinafore follow later in the week. Next week, Billee Taylor will be imported from the New York Standard Theatre.

Colorado.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): The Lingards closed a successful engagement 30th. Stolen Kisses, The Lion and the Mouse, The New Magdalen and Pink Dominoes were given in fine style. Mrs. Lingard benefitted 29th in the New Magdelen to an overcrowded house. They go directly to Chicago from here. Haverly's Widow Bedott follows. The Pirates of Penzance 9th. The Mastodons are booked for 16th and Charlotte Thompson 23d. Messrs. Langrishe & Pierce are doing well by our people in the way of amusements, and I am glad to see their work so well rewarded by encouraging financial success.

Palace Theatre (Ed. Chase, proprietor): Arrivals: Ring Jespen and Chrissie Morrell. Ethel, the Mysterious Blonde, still the attraction.

Tivola Varieties (William Deustch, proprietor): Pat Nelson is the new arrival; a fair programme and business. J. H. Webb, the business manager, benefits 6th.

Item: The New London, a variety theatre, was opened 2d by J. H. Webb, of Tivola, as agent for Mr. Ott, the man into whose hands it fell after the Sheriff closed it. A fair variety co. is engaged.

LEADVILLE.

Nothing of importance to note at this writing.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Bunnell's Dime Show has filled the whole week. One feature, however, attracted our notice particularly, and led to the question, Does the Fifteenth Amendment permit the "brother" the privilege of appearing before an audience in an attire but one remove from that of the Georgia Major? Ladies sat and watched the performances of a couple of greasy negroes (be they Zulus or from Thompson street, it matters not) in a state of almost complete nakedness, who would have left the house in horror and disgust at a gymnast who might have appeared naked to the waist. Annie Pixley in M'liss 10th; the great Frog Opera 12th, 13th and 14th, and matinee, produced by local talent in aid of our prominent charities.

American Theatre (W. S. Ross, manager): Fanny Herring in Little Buckshot has been the principal attraction, and was as pleasing in her impersonation as if she had not been a favorite for nearly a generation. The support was barely passable, which detracted materially from the success of the play. Week of 9th we are to have a very fair co., the Snydam Bros. remaining, and producing the pantomime of Widdle Waddle. Week of 16th the Comedy and American Four are to appear.

Items: Alice Gleason is still detained here by sickness, though slowly improving, and will be able to go to her home the last of the week.—Fanny Herring, after a few more weeks work, will spend the Summer at her residence in Simsbury, near this city.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): No attraction the past week at this house. Pinafore by home talent 10th; Rice's Surprise Party in Prince Achmet 11th; Lotta 16th.

New Haven Opera House (John M. Near, manager): Annie Pixley as M'liss 6th and 7th proved quite a strong attraction, as the houses were big both nights—not better, however than the co. deserves, as it is a first-class one.

Peck's Grand Opera House (Clark Peck, proprietor): Tony Pastor drew a packed house 2d. Several new additions have been made to the co. since their last visit, noticeably among them being Lillie Weston, who is a regular musical genius. Among the old members the French Twin Sisters were as graceful and attractive as usual, and bore off their share of the honors. The lecture on the "Obelisk" 4th drew a good house and proved very interesting. Grand Republic by home talent was quite a success. The entertainment consisted of tableaux of the principal events in the history of the United States.

WATERBURY.

City Hall (Jean Jacques, manager): Tony Pastor's comb. 3d to a crowded house. His present co. is the best he ever brought here.

Bunnell's Museum opens 9th, and will occupy the hall for several days.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Acme Olivette co. drew only fair houses, owing, no doubt, to the fine attractions at the other houses. The performance as a whole was not very good. Mr. Carleton's fine voice and handsome presence would grace a far better opera. Booked: 9th, the Thalian Club in Still Waters Run Deep and My Neighbor's Wife; 12th, Lawrence Barrett Dramatic Club in Julius Cæsar. This play has been in rehearsal for some months, and a fine performance is expected; 13th and 14th, the Philharmonic May Festival. No further announcements, though there will probably be a few more attractions presented before hot weather.

Ford's Opera House (John T. Ford, manager): Sheldon's Juveniles in the Pirates of Penzance 2d; Salvini in The Gladiator to good house 3d, and in Othello to a packed and enthusiastic one 4th. The magnificence of his acting is something to remember all one's life. I never saw anything to equal it, and feel that I never saw Othello played before. Marie Prescott made a decidedly pleasing impression as Faustina and Emilia, Ellie Wilton gave a beautiful and very natural rendition of Desdemona. Joseph S. Sess of the box-office had a benefit 5th; Pirates of Penzance by local talent. The Boston Ideals 6th and 7th in Chimes of Normandy, Olivette and Fatinitza. W. H. MacDonald as Gaspard and Kautchukoff, and Marie Stone as Serpolette and Olivette, were warmly welcomed by their many friends and admirers. Tom Karl was in good voice and sang finely. He is a great favorite here. Miss Phillips and Messrs. Fessenden and Barnabee were greatly liked. The co. as a whole was voted a remarkably good one, and will be welcome whenever they visit us. Mr. Whitney was missed, though his place was well filled. His physician has forbidden his singing again this season. The season closed at the Opera House, and nothing further is announced.

Lincoln Hall (Pratt & Son, managers): The Colored Ideals to good houses 2d and 3d. Gerster in concert 24th.

Theatre Comique (Jake Budd, manager): J. W. Wallace in The Destroying Angels this week. Next week Aiken's Comedy co. closes the season.

Items: Henry Ward Beecher at Congregational Church 3d lectured to packed house.—Vinnie Shannon, who has been with Julia Hunt this season, has returned home. A benefit to this bright young lady is talked of.—Max Strakosch was in the city last week.—Dr. Mallory, of the Madison Square Theatre, also visited Washington.—Mr. and Mrs. MacDonald, Mr. and Mrs. Fessenden and other Ideals were entertained at dinner Sunday by Dr. and Mrs. E. S. Kimball. Marie Prescott received much attention from friends in this city.—Salvini gave Brady, the photographer, a sitting, and fine pictures were the result. Brady has pictures of all the great artists who have ever appeared in this country.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager), was occupied all the past week by Prof. McAllister to pretty good business. Nothing else is booked.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): The Fisk University Jubilee Singers in concert 2d and 3d, to good houses. The manager, G. L. White, was not with the co., being sick at the Matteson House, Chicago.

Durley Hall (Dr. George S. Smith, manager): Florence Herbert comb. for the week of 2d, giving Frou-Frou 2d, Fanchon 3d, Lost and Won 4th, and Hidden Hand 5th, to big houses. Messrs. Sellick and Whiteley, the managers, have signed a contract to appear at this hall in September.

Items: A lease of Durley Hall has been made to William O. Davis, to commence Sept. 1, at which time Joseph Brooks' lease expires. Henry C. Fell, of the firm of Tillotson & Fell, is to have the management. Bookings and contracts for both the Opera House and Durley Hall will be made through Tillotson & Fell. This is an arrangement long needed; the place is not large enough for two attractions on the same night, which has often been the case heretofore, losing not only money for the combs., but the managers.

DIXON.

Dixon Opera House (Johnson & Thomas, managers): Ben Cotton's Dramatic co. 3d in the popular dramatic sensation, True Devotion, assisted by his talented daughter, little Idalene, and other splendid comedians, although not to a crowded house. Booked: 11th, Haverly's New Mastodons.

ELGIN.

DuBois Opera House (M. W. DuBois, proprietor): The John Jack Dramatic co. in the New Magdalen to good audience 2d. Mr. Jack is a pleasing actor and portrayed the character of Julian Gray with great success. Annie Firmin as Mercy Merrick was well received; support good. The entertainment concluded with the amusing farce entitled A Kiss in the Dark. Booked: B., W., P. & W.'s Minstrels 12th.

FREEPORT.

Wilcoxin's Opera House: Swedish Lady Quartette and Emilie Gavin, the dramatic reader, gave a good entertainment 27th to a small audience. Ben Cotton Dramatic co. 2d in True Devotion to a good house and were well received. Billed: 12th, Haverly's Colored Minstrels.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Amusement items are decidedly scarce, and have been for some time past, having had no co. here for some time. Booked: 12th, Lawrence Barrett; 14th, Our Goblins. This performance being a benefit performance for Dr. Marks.

Item: Prof. Seeger is in the city superintending the production of the opera, Queen Esther, given by home talent principally.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): The Ben Cotton co. in True Devotion and Black Diamonds 29th and 30th, giving a fair performance to light business. Salsbury's Troubadours in The Brook 2d to crowded house, giving satisfaction. Season closes in two weeks, having been a very successful one. Rockford Olivette co. in Pirates of Penzance 5th, 6th and 7th to crowded houses. This co. is one of the best amateur organizations in the West, and gave a finished performance, the cast being strong and the chorus well drilled. The piece was handsomely mounted and costumed.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Laura Dainty read to small audiences 3d, 4th and 5th. The Fisk Jubilee Singers gave concerts to good business, and return for matinee 7th. Professor and Louise Anderson 6th and 7th in magic. Mitchell's Pleasure Party in Our Goblins 9th, for Manager Freeman's benefit. Lawrence Barrett and co. come 13th.

Adelphi Theatre (W. H. Laird, manager): Business fair at this house.

STERLING.

Academy of Music (Eugene Scates, manager): Ben Cotton Dramatic co. in True Devotion 4th, and repeated, by request, on the 5th, to a well pleased audience. Home entertainments by the Union Choral Society, and a chorus of two hundred voices, assisted by Purcell's Orchestra 6th, to a crowded house. Coming: Roland Reed Comedy co.

Indiana.

FORT WAYNE.

Grand Opera House (H. S. Meusch, manager): Forget-Me-Not by Genevieve Ward and co. to a large and fashionable audience; the dramatic event of the season. Booked: 9th, Fifth Avenue Opera co. in Olivette; 14th, Webber's Nip and Tuck.

Item: Ferdinand Dulcken, who was lately injured by an accident on the Wabash Railroad, received $500 in settlement of all claims.

Bijou Variety Theatre (Robert Smith, manager): Large business the past week, the programme being replete with novelties introduced by Messrs. Topack and Moore, the Four Emeralds, Hale and Decker, Dolly Foster, Blanche Stetson, May Staples. New arrivals: Orrin Dixon, David McCoy, Grace Kahn, Hettinger and Nebbie, Eugenie Natowiz. Departures: Four Emeralds and Topack and Moore to Philadelphia.

INDIANAPOLIS.

English Opera House: Jane Coombs' comb. in Daniel Rochat to light business 5th and 6th. Booked: Zelda Seguin-Wallace complimentary benefit, 8th; Arthur H. Smith lectures on My Visit to the Hindoo Kings 13th; Haverly's Mastodons 18th and 19th.

Dickson's Opera House (J. B. & G. A. Dickson, managers): Laurent Fifth Avenue co. in Olivette and Billee Taylor to fine business 5th, 6th and 7th. Nothing booked coming week.

Park Theatre: Closed. Booked: Hazel Kirke co. 12th, 13th and 14th.

The Zoo (W. C. Turner, manager): The business of past week has been good, while the entertainment was up to its usual standard of excellence. The following people appear the coming week: El Nino Eddie, Mabel Pearl, Howard Dorr and son, Hughey M. Nanney, Nellie Melville, Heeney and O'Connor, McClure Bros., Emma Rice and John Brace.

Academy of Music (N. B. Shimer, manager): At last a responsible manager has taken the management of the Academy, and Mr. Shimer, I believe, will make it a success. The following people appear week of 9th: John C. Leach, Charles H. Duncan, Armstrong and Wiley, Baker and Lee, George W. Harman, Annie Hart, Ada Castleton, Pensley and Venetta, Harry Chapman and Flora Bingham.

Items: The Sherman Sisters, formerly of the Corinne Merriemakers, were with the Laurent Olivette party at the Opera House the past week.—Manager Will English will go East for the Summer about the 20th.—Haverly's European Mastodons have volunteered to appear at the Elks benefit at English Opera House on the afternoon of the 19th.—Charles Osborne, of the Corinne Merriemakers, has severed his connection with that company and returned to his home in Boston for the summer season. He has several good offers for the coming season.—Charles T. Gilmore of Indianapolis, the "git-up and-dust" variety manager, has organized a variety comb. for the road, and it is called the Gilmore-Bruno comb. The co. open at the Olympic in Chicago 9th, week.

LA PORTE.

Opera House (S. Lay, proprietor): Nothing here this week. The Original New Orleans Minstrels were booked for 5th but canceled their date, which date is not known.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): The Madison Square Theatre co. (G. L. Smith, manager), 3d in Hazel Kirke. They had one of the finest audiences of the season. J. G. Saville as Pittacus Green made quite a hit.

PORTSMOUTH.

Opera House (John Wilhelm, manager): Rentz's Minstrel's 10th to crowded house. From the advance sheets of Marie Litta, I should judge that the "standing room only" sign will be up at 8 P. M.

Item: The Opera House project has been abandoned. No one will put the cash in the enterprise. Talk is cheap, but money is ten per cent.

RICHMOND.

Grand Opera House (J. J. Russell, manager): Rial's Uncle Tom's Cabin co. were the recipients of a packed house 7th; Sallie Partington made a very pleasing Topsy. The entire company is above the average. Litta Concert co. at Phillips' 30th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Genevieve Ward in Forget-Me-Not 2d, before a large and fashionable audience; performance satisfactory, and support good. Harry Webber's Nick and Tuck is booked for 11th.

VINCENNES.

Nothing this week. Circuses only are billed, one of which—Henderson & Costello's—has gone to pieces.

Green's Opera House (Frank Green, manager): Harry Webber's Nip and Tuck 9th.

Iowa.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Booked: Charlotte Thompson 9th; Haverly's New Mastodon Minstrels 20th.

Items: T. W. Keene cancelled on the 28th. It was supposed at first that Mr. K. had no cause for the cancellation, but it seems that he had a great desire to fill his engagement in this city, and would have done so but for the leading lady, Henrietta Vaders, who could not be prevailed upon to cross the raging Missouri. The agent, Mr. Hayden, settled up all bills incurred to the satisfaction of all parties. S. S. Baldwin, of Baldwin Brilliants, cancels his engagement, as he writes, owing to the sickness and probable death of his wife: he also closes the season, and cancels all dates.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Booked: Haverly's Black Forty, 10th.

Item: Who is he? J. R. Waite, of New York, was in the city this week. He came here and made proposals to Manager Burtis for the Opera House for a year, to control all rentals, and, in brief, manage the amusement business. He talked of making Davenport his headquarters for a Western dramatic circuit, obtaining control of the bill boards, etc. Mr. Waite went over to Rock Island and Moline for the purpose of carrying out the same plan. He offered to guarantee five entertainments per month, pay all expenses save heating the Opera House. But Managers Burtis, Harper and Timm couldn't see any advantage in the arrangement Mr. Waite proposed. If he had accomplished the rental of the opera houses here, he expected to rent opera houses in the other large cities of Iowa, to form the Western circuit.

DUBUQUE.

Opera House (G. D. Scott, manager): Joseph Jefferson in Rip Van Winkle 4th to a big house. Bartley Campbell's My Geraldine partly billed for 10th. Haverly's New United Mastodon's appear 13th for the second time this season.

Item: B., W., P. and W. Minstrels have cancelled their booking of 14th.

IOWA CITY.

Opera House (John Caldren, manager): Joe Jefferson in Rip Van Winkle to immence business 29th. Coming: Phelps' Combination Concert co.

Kansas.

ATCHISON.

Haverly's Colored Forty Minstrels, billed here for the 2d inst., failed to put in an appearance on account of high water. Charlotte Thompson, who was billed for 5th, for some unexplained reason failed to show up. She did not show in Kansas City the first of the

week as advertised on account of sickness, and I have heard she is to play there 5th, 6th and 7th. Her failure to appear and silence to the numerous telegrams have caused a great deal of dissatisfaction, and a suit is talked of. The next thing on the boards is Mitchell's Pleasure Party in Goblins 23d and 24th.

LEAVENWORTH.

Amusements have been scarce lately on account of no trains from the East caused by the great flood in the Missouri Valley. Haverly's Colored Minstrels, booked for 5th, cancelled on that account.

New Opera House: Haverly's Widow Bedott co. played to light business 28th. Coming: Charlotte Thompson 9th and 10th; Baldwin's Brilliants 18th and 19th.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Selina Fetter, after a tour of six weeks in the South, closed her season at this house 2d and 3d, appearing in Isabella and Romeo and Juliet, and so great was the curiosity to see if she had improved since her debut, that good audiences greeted her both nights, the theatre being gayly decorated with flags and banners in honor of the occasion. In the first-named play the less said about the acting of the star the better, with the exception that it is a play not suitable to her talents, and should be shelved at once. In Juliet Miss Fetter won the highest praise on all sides, and deserved it, too, when it is taken into consideration that it was her first appearance in the role, not even having seen a presentation of the play, and last, but not least, being supported by a miserable co. Next season Miss Fetter will change her repertoire, and play in the East with a first-class support. On Friday night J. H. Snyder's benefit took place before a good audience, the performance being given by home talent. Booked: San Francisco Minstrels 23d.

Opera House (John T. Macauley, manager): Closed and nothing booked.

Masonic Temple (Wm. A. Warner, manager): Haverly's European Minstrels were booked at this house 16th and 17th, but owing to the manager being unable to have the theatre ready for them at that time, they go to Macauley's for the same dates.

Buckingham Theatre (J. H. Whallen, lessee): The show given the past week was above the ordinary, and business picked up. This week the Mammoth English Ballet troupe are billed.

Items: Theatricals are at a low ebb in this city at present, and will remain so until next September. In the meantime the managers are looking out for a place to spend their surplus wealth during the hot months. Manager John T. Macauley will very likely take a trip to Europe for his health, while the balance will camp out near Mammoth Cave. —The members of Huntley's Dramatic co., who have been supporting Miss Fetter, left for their homes in Chicago last Wednesday. Mr. Huntley also left for the same place to organize a Summer snap for his theatre in Mobile.—Since the Stubbs law went into effect in Cincinnati, the novelty troupes run down to this city and show on Sunday.—Col. Snelbaker's Majestic comb. showed last Sunday at Woodland Garden to immense crowds, both afternoon and night.—Will Schmitt, a Louisville actor, who made his debut a few years ago in Boston, in tragic roles, returned home this week from Europe, where he has been studying for the stage. He will hereafter be known as William Stafford in the profession, and in connection with Anna Boyle, late of the Banker's Daughter comb., will make his New York debut at the Windsor Theatre, May 10.—Baron Seeman is booked at Macauley's the latter part of May.

PADUCAH.

St. Clair Hall (Lamdin & Halloran, managers): Everything is quiet in theatrical circles this week, but anticipate good business next week, as the Golden co. are old favorites here.

Maine.

BANGOR.

The Jollities gave a matinee and evening performance 7th to highly pleased audiences. The co., considering its size, is the best that has visited Bangor for a long time. Booked: Boston English Opera co. 13th and 14th; Maggie Mitchell 20th and 21st.

LEWISTON.

Music Hall (Charles Horbury, manager): Cool Burgess and co. in Sleighing Party 6th to a $37 house. The performance was a very indifferent one. Several attractions are expected this month, including Januauschek and Annie Pixley, though nothing definite is announced. Boston Museum co. in Guv'nor 27th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Closed. Booked: 27th and 28th, Lotta; June 1, Boston Museum co. in Guv'nor.

City Hall: Coming: 13th, Boston English Opera co. in Olivette.

Maryland.

HAGERSTOWN.

Academy of Music (Edward W. Healy, manager): The Alice Oates co. in Olivette to a slim audience 2d. Mrs. Oates as Olivette did not sing a note, and many doubt the lady who took the character was she. At last accounts she was sick at Atlanta, Ga.

Lyceum Hall (F. Dorsey Herbert, manager): Booked: Harry Miner's Pat Rooney comb. Jan. 24, 1882.

Massachusetts.

BROCKTON.

Opera House (H. L. Bryant, manager): Perham's Seven-Mile Mirror was to have shown all last week, but was obliged to withdraw on account of bad business. Boston Theatre co. in Our Boarding House, 5th, to fair business.

Theatre Hall: Booked: Anthony & Ellis' Uncle Tom's Cabin co., 10th; C. L. Davis co., 11th; Maggie Mitchell, 27th; Barnum's Circus, 31st.

Items: Manager Bryant was confined to his house by sickness last week.—Lotta has cancelled her engagement, and will not play here this season.

CHELSEA.

Academy of Music (J. B. Field, manager): The Boston Museum co. under the auspices of Post 35, G. A. R., gave School for Scandal 4th to well pleased audience. C. L. Davis and co. played 6th to good business. Lotta will play Musette 25th.

FITCHBURG.

F. S. Chanfrau to a fair house 4th. Maggie Mitchell to good business 5th. Miss Mitchell was well supported by R. Fulton Russell and a good co. Booked: 9th, Mirror of Erin.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Maggie Mitchell in Fanchon comes 14th. Tony Denier's Humpty Dumpty soon.

LYNN.

Music Hall (George W. Heath, manager): Maggie Mitchell in Pearl of Savoy 17th to a large house, and gave satisfaction as of yore. She appeared this time under Manager Heath.

Odd Fellow's Hall: The Germania Orchestra and Athene Quartette booked 11th. Grand Character Carnival 12th, 13th and 14th.

Items: Napier Lothian and C. H. Smith were here 7th.—The Bohemian Girl, under the direction of Miss A. M. Crain, is to be produced this Summer under the auspices of the Grand Army Post, in a tent.—C. H. Smith cancelled Lotta's date here 28th.

MILFORD.

Another dull week for shows. The opening of the new Music Hall will occur about June 1, as the scenery and fixtures will not be ready before that date. A committee has been chosen as managers, and the Hall will be leased on shares.

Lyceum Hall: John Thompson's Around the World, 7th.

Town Hall: 6th, Daniel Dorchester, jr., of Boston, lectured on Rich and Poor.

Booked: Universalist Church, 18th, Ella M. Chamberlain, whistling soloist, and Elmore A. Pierce, leader.

NEWBURYPORT.

The repairs on our City Hall are being pushed ahead rapidly, and by the terms of the contract must be finished by the 15th of August. The Jollities co., who held the date of May 12, had to give it up on account of the work being too far ahead to allow them the use of the hall.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Hartz, magician, 2d, 3d, and 4th to a large business; entertainment of a superior order. Billed: Mr. and Mrs. Chanfrau in Kit and East Lynne 12th.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Mrs. Scott-Siddons 3d to good business; support fair. Tony Pastor 4th to large business; troupe first-class. The specialties of Ella Wesner, Lillie Western and Frank McNish proved the features. Mrs. Chanfrau in East Lynne 7th, matinee; fair business. Mr. Chanfrau in Kit, evening; moderate business; troupe fair. Booked: Annie Pixley in M'liss 11th; Francis Thompson in Readings 10th; Ideal Concert co. 14th; Lotta 18th; C. L. Davis 28th.

TAUNTON.

Music Hall (White Bros., proprietors): Callender's Georgia Minstrels 4th to a large house. The performance gave satisfaction. Charles L. Davis' Comedy co. are extensively bill for 12th. Nothing booked.

WALTHAM.

Music Hall (R. B. Foster, manager): The Grayson-Noreross Comic Opera co. in The Mascot to a large and brilliant audience 5th; Charles L. Davis to a small house 7th; support fair. Booked: A snap co. in East Lynne 21st.

Items: Ex-manager of Music Hall, Thos. P. Smith, accompanied by his wife, sails for Europe 12th.—C. L. Davis informs me that this has been a most prosperous season and will net him about $60,000. He is having a large amount of new scenery painted, and will make several changes in his co. for next season, his present season ending about the middle of June. Effie Johns opens with him 9th.—It was announced that Lotta was to appear here some time this month, but for some reason no engagement was effected.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Tony Pastor gave a big show 5th to a big house. Tony, the French Twins, and the Irwin Sisters and Ella Wesner were especially pleasing. The theatrical season is nearly over, although there are several attractions booked the coming week. Booked: 10th, Rice's Surprise Party in Prince Achmet.

Mechanics' Hall (W. A. Smith, Secretary): Manager Peck's dime entertainment the past week has proved decidedly successful. Booked: 9th, Boston Museum co. in The Guv'nor; 10th, concert by Etelka Gerster.

Items: J. J. Coburn, the pioneer of improvements at Lake Quinsigamond, has commenced the construction of a new Summer theatre that will seat about 1000 persons. It is to be located in the rear of the Island House, over the water. He expects to have it ready about the first of June. First-class travelling combinations are to be given its use on very liberal terms.—Charlie Wilkinson, the veteran manager, of Wilkinson's Uncle Tom's Cabin comb., is at home after a very successful season of twenty weeks in the West. His plans for next season are not yet perfected, but he will probably have a new play called A Story of New England Life, in which Lillie and Charlie Wilkinson will have leading parts.

Michigan.

DETROIT.

Whitney's Grand Opera House: The return of the Three Star comb. in Legion of Honor in so short a time from their first season here, was a piece of poor judgment on the part of the manager of the company, and proves, as I have repeatedly stated, that Detroit is still too provincial a city to patronize more than three nights of any play, however good it may be, during a period of six months. Consequently this co. did not do the business it justly merited. The last night of the engagement The Ticket of Leave Man was played, but did not do credit to those presenting it. The last two evenings of the week were engaged by a Detroit scene chewer who was to have played an intensely emotional realistic drama of contemporaneous interest (vide Augustin Daly) entitled The Lost Heir. T. G. Robinson was the manager, author, actor, etc. The house was filled with emptiness, and Manager Whitney was alarmed that so large a house would injure the property, and modestly asked the Detroit Dr. Landis for the rent and gas bill. The aforesaid actor having left his capital at home on the piano, the house was closed, and the Heir is still at large. This week we are going to be overrun with divers comic operas at both houses. Ford's English Comic Opera begins Wednesday and extends throughout the week. Billee Taylor and Olivette are the operas to be given. This is a good co., and includes many Detroit favorites. Next week Uncle Tom is to be dished up, with jubilee and bloodhound trimmings.

Detroit Opera House: B. W. P. & W. Minstrels gave two nights to packed houses. They gave the best minstrel performance I have witnessed in some years. Thursday night Genevieve Ward began a three nights' engagement in Forget-Me-Not, and scored a great hit. She is a great artist, and well deserves the praise bestowed upon her elsewhere; the co. supporting is small but satisfactory. This week more Billee Taylor and Olivette. A co. entitled the Fifth Avenue (why so styled no reason given), including Henry Laurent and Hattie Richardson, will present these operas two nights and matinee. Steele Mackaye and co. in Won at Last the latter half of week.

Items: The Whale is to be here Monday. —On d't: that Henry Laurent and Blanche Corelli have parted.—Treasurer Shaw's benefit comes off 24th.—E. D. Price formerly dramatic critic of the Post and Tribune, lately advance agent of John McCullough, is for the Summer vacation doing the reporting of the matches of the Detroit ball club.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Haverly's New Mastodons played to immense business 30th and gave the best minstrel performance of the season. Denman Thompson presented Joshua Whitcomb 3d to fair business. The co. is a good one throughout. B., W., P. & W. drew the largest house of the season 5th and gave good satisfaction. Child of State 7th. Booked: 9th, Rice's New Evangeline; 16th, Haverly's Coons.

Smith's Opera House (W. B. Smith, manager): A fair co., consisting of the following variety people, has played to good business during the past week: Walter Phœnix, the La Petres, Hottinger & Nibb, Carrie Laverne, Eva Ross and the Murrays. The performance concludes with 8id C. France in Marked for Life

KALAMAZOO.

Union Hall (Chase & Solomon, managers): Haverly's New Mastodons 29th, to fair business. Denman Thompson 30th, to good house. Billed: Gosche-Hopper One Hundred Wives comb. 9th.

NILES.

The Boston Cecilia Concert co. from Chicago 4th, to a small but enthusiastic audience. Nothing billed.

Item: Jeppe and Fanny Delano are at their home here for the Summer.

Minnesota.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Bartley Campbell's Galley Slave 2d and 3d to poor business; a good co. and good play but failed to draw. Joseph Jefferson as Rip Van Winkle 6th to big business. Billed: Salsbury's Troubadours 13th and 14th. Booked: Bartley Campbell's My Geraldine 16th and 17th.

Pence Opera House (Miss Phosa McAllister, lessee and manager): 2d and 3d, Leah; 4th and 5th, Honeymoon; 6th and 7th, The Robbers. The first evening of Leah was a benefit for Apollo Club, and first evening of The Robbers a benefit for Professor Hunneman, leader of the orchestra; business fair, but balance of the week poor. Miss McAllister's impersonation of Leah was a very fine one, and she received several recalls. Billed: Tom Thumb.

Item: Bartley Campbell's Galley Slave comb. close their season at Milwaukee 14th.

ST. PAUL.

Opera House (John X. Davidson, manager): Hoey & Hardie comb. in a Child of the State, three performances, 29th, 30th. Although the weather was stormy, the attendance was not as good as the excellence of the co. deserved. The play was mounted in good style. Miss Cummins, Geo. Hoey and Jas. M. Hardie made a most favorable impression. The Galley Slave co. 4th and 5th. The co. is not as strong as when here before. Attendance only fair. Gussie DeForrest, Frank Evans and Thomas H. Burns made a very favorable impression. Booked: Joseph Jefferson in Rip Van Winkle, 7th; Salsbury Troubadours, 9th, 10th; My Geraldine, 12th, 13th and 14th. Conley's Varieties playing to poor business.

WILMER.

Billy Marble, the comedian, supported by his own co., to a crowded house 4th in Everybody's Friend and Solon Shingle; co. fair. Charles Forbes has written for dates.

Missouri.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): W. H. Power's Paragon Comedy co. presented the Galley Slave 6th to a fair house, and gave the best satisfaction. The co. is an exceedingly well-balanced one.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Nothing this week except a local performance for the benefit of Manager Craig. Miss Anna Morgan has created a favorable impression in public readings.

Items: The Saxton Rifle Battalion are managing the Charlotte Thompson season here, and are meeting with success.—The high water shut out everything in the way of amusements, cut Haverley's Bedott co., also Haverley's Black Forty, out of their route, as well as Roland Reed, who failed to get here.

Nebraska.

LINCOLN.

Opera House (Ed. A. Church, manager): Joe Jefferson's non-arrival 23 was a great disappointment to patrons of the Opera House. A very large reserve was taken several days before the date, but the raging Missouri cut him off from us, and a large evening's receipts were lost. The Roland Reed party entertained a good audience 25th with a rather frothy comedy entitled My Mother-in-Law. By the strenuous efforts of his energetic manager, William R. Hayden (who was forced to have the party taken overland in farm wagons, a distance of some fifteen miles, in order to meet his engagement here), T. W. Keene was enabled to fill his dates here 26th and 27th to the best business and most perfect satisfaction of any star that has ever visited Lincoln. He gave Richelieu 26th, Richard Third 27th, and as he was unable to reach Council Bluffs 28th, he remained here and gave Hamlet to another packed house. Haverly's Black Forty did not put in an appearance 29th because of the flood and Keene's big business. Roland Reed being unable to reach St. Joseph 30th, returned to town unexpectedly and gave another light comedy called Snowball to fair house in spite of violent snowstorm. Mr. Reed is a comedian of sterling qualities, but he should select better pieces. Through a great mistake he allowed himself to be "taken in" under the management of Gulick & Blaisdell, and he has been all "broken up" in consequence. He informs me that he is having a play written expressly for himself for next season. The Baldwin's Brilliants are booked for 16th and 17th. The Boucicault Dramatic Club have the Nick of the Woods in rehearsal for production 18th.

Item: The much-needed repairs are at last to be made in the Opera House. The rear walls will be moved back fifty feet, giving room for a much deeper stage, and twenty-five new dressing-rooms. The dress-circle will extend back under the balcony and occupy the space formerly rented for offices. Good and sufficient fire escapes at both sides of the house, new stage and scenery, and a large elevator for hoisting props at the back of the stage.

OMAHA.

Academy (John S. Halbert, manager): Last week saw quite a boom in this theatre. Haverly's Colored Minstrels appeared 28th and attracted a crowded house. Thomas W. Keene appeared as Richelieu 29th before a very large house, and won the unqualified approval of those present. In the fourth act he delivered the curse with a power that electrified the audience and brought a storm of applause. The afternoon of the 3d he played Shylock to a large audience and gave the greatest satisfaction. But his crowning performance was on the evening of the same day, when he played Richard III. The house was crowded in spite of a rainy, muddy night, and in spite of the contracted stage and wretched scenery he gave a powerful impersonation of Richard, and won golden opinions and great applause. Mr. Keene has great facial expression, a good and powerful voice, and the rare faculty of completely sinking his own individuality in that of the character he assumes. The majority of his co. was below mediocrity, Miss Vaders, his leading support, being a pleasing exception. 3d, Lingard's Comedy co. stopped on their way back from the coast and presented Stolen Kisses to fair business. The performance was indifferently given.

Items: Keene's co. divided here, part going on with him to Frisco and part returning to New York. They stop a few times on the way out, and begin a long engagement at the Bush Street Theatre 16th.—Helen Mar White read at a benefit entertainment here last night and started for New York this morning, where she says she begins studying for the stage under the direction of Steele Mackaye.

Nevada.

CARSON CITY.

Carson Opera House.—T. W. Keene supported by his Eastern co. plays Richard III here on 10th, finishing the week at Piper's Opera House, Virginia City; the first legitimate drama in Carson for the past eighteen months, the last having been during the Ada Cavendish engagement, when she was supported by Keene. He is popular here and will doubtless play to a first-class house. The Strategists are booked for 15th. The Opera House is engaged for 24th, 25th, 30th and 31st, Gus Williams and the Hazel Kirke co. being the attractions and probably in the order named.

Items: The Katharine Rogers engagement has been postponed to next month, the stock co. being compelled to return from Sacramento to the Baldwin Theatre.—The Soldene co. had two good nights here, a splendid week in Virginia City and are now playing to large audiences in Eureka. They had non-paying business in California, but pan pulled out well in Nevada.—It is now understood Kate Claxton will not play here until she returns from California.

New Hampshire.

MANCHESTER.

Smyth's Opera House (John Shirley, manager): C. L. Davis succeeded in amusing a fair audience 3d, although the play and co. were not altogether satisfactory. Nothing booked at this house.

Manchester Opera House (E. W. Harrington, manager): Maggie Mitchell played Fanchon 6th to a large audience, and as usual gave infinite satisfaction. Booked: Rice's Surprise Party 9th; Boston Opera co. 13th; Boston Museum co. in The Guv'nor 20th; Lotta in Heartsease 26th.

Music Hall Variety Theatre (S. R. Hannaford, manager): The entertainment this week was one of the best of the season. The co. included the Mortings, Williams and Sullivan, Sanders and Dean, Della Turner, Joe Redmond, Ada Clifton, and Mme. Selert. Ned Wambold, stage manager, received a benefit 5th.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): Januauschek 4th to a large audience. She played the part of the Countess in Mother and Son, and gave great satisfaction. Booked: Olivette 9th, by the Boston Opera company.

New Jersey.

NEWARK.

Grand Opera House: Herzog's Combination of Specialties gave two performances daily for a week to good houses.

Park Theatre: Booked: 12th, Rice's Surprise Party in Prince Achmet; 13th, Carncross' Minstrels.

Newark Opera House: Ninth week, the Fieldings in The Yacht Club.

TRENTON.

Taylor Opera House (John Taylor, manager): John E. Owens and co. to a fair audience 5th in That Man from Cattaraugus. Mr. Owens carries the whole play and without him it would be a failure. Mary Anderson closed her season here 7th to the most stylish house of the season.

New York.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): The Corinne Opera co. attracted fair audiences the past week. Cinderella was given the first part of the week, and Pinafore, with selections from Olivette, formed the bill at the closing entertainment. It was the intention of the management to produce Olivette entire, but owing to the non-arrival of the costumes it could not be done, and Pinafore was substituted. The season has closed at this house, and there is nothing booked for the Summer months.

Tweddle Opera House (William Appleton, manager): Boston Museum co. 12th, 13th and 14th and matinee.

Martin Opera House (Col. Foote, manager): Booked: 14th, Tony Denier's Humpty Dumpty.

Levantine's Novelty Theatre (F. Levantine, manager): This house is now run under first-class management, and the consequence is a succession of crowded houses. The following is announced for the coming week: The Garretta troupe, Harry Kernell, John Purdy and Jeffreys Warner, Varney and De Bar, Punch Walton, Charlie Banks, Maggie Nichols, and Booth and Prescott.

Items: Herne's Hearts of Oak co. is in town.—Voegtlin, scenic artist of New York, has the contract for the new scenery at the Leland.—Manager Appleton is ill.

AUBURN.

Academy of Music (E. J. Matson, manager): Helen Potter, assisted by some fine musicians, gave a pleasant entertainment to good house 2d. The Standard Theatre co. presented Rooms for Rent 4th to fair house. Booked: Academy of Music, 11th, Boston Colored Ideals; 14th, Denman Thompson.

Opera House: Booked: Duprez & Benedict's Minstrels.

BATAVIA.

Opera House (H. C. Ferren, manager): The boards were unoccupied the past week. Booked: Rice's Evangeline comb. 16th.

Items: The Helen Potter Pleiades, which were booked for 16th, have canceled their engagement, and will come later in the season. —The Batavia Cornet Band has issued invitations to different bands of Western New York to participate in a band tournament, which will take place 15th of June.—The Peak family exhibited at Masonic Hall, in the village of Port Byron, 3d, to the enjoyment of a large audience.

BUFFALO.

Academy of Music (Meech Bros., managers): This house was closed last week owing to the cancelling of Rice's Surprise Party the last four nights of the week, and later, the failure of McEvoy's Hibernicon to put in an appearance; but there are a number of excellent engagements booked for this month, and negotiations are pending with combinations for the month of June. This week, for the first half, Steele Mackey's co. will present "Won at Last." The indications point to a very successful engagement. Hazel Kirke, which was presented lately, has won for Mr. Mackey a host of admirers, and that, taken together with the fact that the successful playwright was for a long time a citizen of this city, and connected with one of our most honored families, will bring out a large number to witness his other play. For the balance of the week Rice's Evangeline troupe will amuse us. The following week, unless engagements are perfected with some traveling comb., the house will be closed the first three nights; the last half, Ford's Opera co. present Billee Taylor. The following week, Horace Lingard and co. and Hyde & Beeman's Novelty co.

The Adelphi (Lang & Trailer, lessees; Joe Lang, manager): The excellent co. at this popular place of amusement have crowded houses nightly, and the attendance was well warranted by the very good show presented. The manager has a very strong bill this week, the people engaged being among the best in the country, as the following list shows; they include—Carry Collins, Ada Bradford, Lizzie Hunter, Lena Cole, Frank Boulton, Lester Harwood, Lew Cole, Turner, Walsh and Harris, Carrie Brower, Barney Fagan, Lizzie Mulvey and George Boon. The season will close about the fourth of July, when a general overhauling will be in order, and the place improved as far as possible to do it.

St. James' Hall (Fluit & Cook, managers): That excellent minstrel organization, the San Franciscos, were greeted by three of the largest and most fashionable audiences ever packed into St. James' Hall. No other term so well applied, as people stood on tiptoe in the galleries, clung to the window sills, and crowded in the aisles. The troupe, as a whole, is a good one, and the burlesque Billy the Tailor is immense. Billy Birch and Backus were, as usual, excellent, and created much fun. Several local entertainments are booked for the coming two weeks. Helen Potter's Pleiades 17th; 23d, for two weeks, the Educated Horses.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Booked: 21st, Duprez & Benedict's Minstrels.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Leavitt's Rents Santley Novelty troupe gave a good variety performance 30th to good business. The McGibeny Family Concert co. drew lightly 2d and 3d and matinee. Their entertainments are good. Booked: Helen Potter's Pleiades 11th; Denman Thompson 13th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Mary Anderson, with her usual good support, entertained the largest and most fashionable audience of the season 5th, producing the Hunchback. Maggie Mitchell 2d to small business. Booked: Hartz, magician, 12th, 13th and 14th; Denman Thompson 17th; Harrison's Photos 24th; Bunnell's Comedy co. 27th and 28th; G. A. R. 30th (local.)

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Mary Anderson and a well selected dramatic co. 3d and 4th in her repertoire. Romeo and Juliet, Lady of Lyons and Ingomar were presented to large audiences. Miss Anderson's Juliet is excellent, Pauline most finished, and Parthenia artistic and interesting, and the applause given her by the enthusiastic audiences testified the appreciation in which she is held here. The Standard Theatre co. 6th and 7th in Rooms for Rent to fine business. The play is humorous throughout and the several parts are well acted, particularly the character of Mrs. Cutter by Patti Rosa, and J. W. Beere as Harry Huecleman, who draw out all the strong points of the piece and created a great deal of merriment. Booked: Pirates of Penzance by local opera club 9th, 10th, 12th and 13th.

Grand Opera House (Joseph Gobay, manager): Closed during the past week. Booked: Rice's Evangeline co.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): Business dull for the past week. Booked: 12th, Abercrombie's Boston Ideal Uncle Tom's Cabin; 13th, Boston Ideal Opera co.; Baker & Farron are coming, but no dates secured as yet.

TROY.

Griswold Opera House (M. V. B. Finch, manager): The Corinne Opera troupe opened 9th for four nights to a good house. Mr. and Mrs. F. S. Chanfrau 13th and 14th. The scenery at this theatre, of which there has always been a paucity, will be largely increased.

Rand's Opera House (Preston & Rowes, managers): Booked: Boston Museum co. 10th and 11th.

Grand Central Theatre (P. Curley, manager): Closed.

UTICA.

Opera House (John Abercrombie, manager): Steele Mackaye's Won at Last 5th to fair house only. The co. is good. Abercrombie's Ideal Uncle Tom co. 7th to standing-room, both matinee and evening. The co. have a good Topsy and Eva. Booked: The Corinne Merriemakers in Magic Slipper and Pinafore 13th and 14th.

Item: George J. Jones, for years with Ben DeBar at St. Louis, is in advance of the Merriemakers.

YONKERS.

Washburn Hall: Joseph Sefton and co. were billed to play Rip Van Winkle 3d, but as things turned out there was no Sefton and no play. Two brothers, Glassford by name, were supposed to be managing, but when the co. came they found no [illegible] accommodations prepared, and indignantly left town without any explanation. [illegible] upon the two Glassfords, in [illegible] vals, trying to play Rip, [illegible] consecutive lines of the play. [illegible] house stood it nobly, and there [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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NEW YORK, MAY 14, 1881.

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Bassett, Charles.	Holmes, Matt
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Bonner, Robert	Irving, Phil H.
Belmont, Grace	Ingraham, Prentis
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Brown, W. L.	James, W. St. G.
Barry, T. W. (2)	Knutt, A. P.
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Bishop, C. B. (3)	Kane, Georgie
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Chalfin, W. D.	Miller, C. A.
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Costello, James	Manning, F. M.
Clapham, Harry	Morrison, James
Carina, Mme.	Massett, Stephen.
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Clarke, Harry	McCullough, John (2)
Conner, Capt. (2)	McKay, Andy
Curti, Carlo	McDonald, Phil A.
Colton, Harry	Montgomery, H. W. (2)
Chandos, Alice	Morton, Charles
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Davenport, E. C.	Power, William H.
Dempsey, Louise	Palmer, Minnie
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DeGez, J. F.	Pease, Harry
Duprez & Benedict	Reynolds, J. P,
Dayton, Lillian,	Rickaby, John
Daiziel, D.	Roberts, Richard E.
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Egbert, Annie	Sedgwick, Helen
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Forepaugh, Adam	Schwab, F.
Gray, Frank	Saupigno, Max A. L.
Gloman, J. D.	Steven-, B D.
Gradwell, Alex.	St. Clair, Maude.
Gaylor, Chas. A.	Thompson, Charlotte
Grover, Leonard	Thompson, Den
Gotthold, E. M.	Tannehill, Frank
Gale, H. D.	Tanner, Rose
Goffer, Wm. H.	Travers, Helen
Greaves, Estelle	Temple, Louise (4)
Garret, H. C.	Tryon, Col. T. C.
Gosche, Jacob	Wood, T. R.
Garthwaite, Fannie	Wills, John B.
Gayler, Frank C. (3)	Wilkinson, Chas.
Grau & Wolfsohn	Wren, Fred R.
Gilmore & Benton	Wall, Harry.
Gould, N. N.	Walters, George W.
Gunther, A. C.	Weber, Sophie
Gulick & Blaisdell	Williams, Georgie
Hall, Pauline	Walsh, Minnie (2)
Hopkins, Mr.	Wyne, Sallie
Holmes, Raymond	Yeamans, Jennie
Haynes, E. G.	Young, Fred A.

The New York Mirror has the Largest Dramatic Circulation in America.

The Good Luck of The Mascotte at the Bijou.

One of our contemporaries wittily observes that, although The Mascotte is supposed to bring good luck, yet Manager McCaull had the bad luck to be served with an injunction on the first night of its production here. We laugh at the wit of this statement; but, in our opinion, the first night at the Bijou was very lucky. Most of our readers already know how Mr. Conly, the principal tenor of the Bijou Mascotte, was served with an injunction at seven o'clock in the evening, just as he was about to go on for the part. That was bad luck; but The Mascotte was true to its tradition. Buying his tickets in the lobby was Mr. Thompson, the tenor of a Brooklyn church, who had been present at a single rehearsal of the opera, and, seizing upon him, Manager McCaull asked if he could sing the part. Mr. Thompson promised to attempt the difficult task. Hurried behind the scenes, he found that Mr. Conly's costumes fitted him, and in ten minutes he was upon the stage, reading the dialogue from the prompter and singing the music at sight. The awkwardness of such a break in the action, the opera went [illegible]. If the discovery of Mr. Thompson was not an instance of good luck, then we do not know the meaning of the phrase.

There seems to be no division of opinion as to the conduct of Manager Abbey and his agents in serving an injunction upon Mr. Conly at such a time. Manager Abbey claims that Mr. Conly was under engagement to the Grayson-Norcross company, and that he violated his contract by attempting to sing at the Bijou with the Wilbur company. This may be so, although Mr. Conly denies it. But, even if it were so, Manager Abbey's injunction should have been served during the day, and proper notification of it should have been given to Manager McCaull, so that the public should not be disappointed at night. This would have been the professional course; but what was really done appears to us unprofessional. The injunction was served, not as if it was intended to injure Mr. Conly, but as if it were intended to stop the performance at the Bijou altogether and injure Manager McCaull. So it would have done had not The Mascotte's good luck sent Mr. Thompson to the rescue. Fair play is a jewel, and the Park management ought to have been more careful to preserve it. Their conduct in this matter has forfeited whatever good luck The Mascotte might have brought them; for when they produced the opera on Monday, the performance fell flat, and the verdict of the critics and the public is unanimously in favor of the Bijou.

This is the second time that the Park and the Bijou have run a race in producing comic operas, and the Bijou has won on both occasions. The first was in regard to Olivette. Manager McCaull brought it out first at the Bijou, and Manager Abbey followed at the Park. The Bijou Olivette played the Park Olivette out of town. The Bijou Olivette, transferred to the Fifth Avenue, is playing yet. The Park Olivette has long since disbanded. As it was with Olivette, so it will be with The Mascotte. Manager McCaull and the Bijou are ahead, and Manager Abbey and the Park are literally nowhere in the race.

The Merry Month of May at the Theatres.

Merriment pays during the merry month of May. All the theatres are comfortably filled, and, for once, the actors have laughed a walking-match out of countenance. The public go to Daly's, and roar at All the Rage; to the Grand Opera House, and scream at the Harrisons; to Haverly's, and applaud the Knights; to the Union Square, and smile at the Vokes Family; to the Fifth Avenue, and are delighted with Olivette; to the Standard, and are jolly over Billee Taylor; to the Bijou, and are pleased with The Mascotte, and yet enough are left to fill Wallack's, and behold the wonders of The World; to crowd the Academy to bid Salvini farewell; and to overcrowd the San Francisco Hall and be astonished at Herrmann. It is a surprising fact that, although over $90,000 were taken at the May Musical Festival, at the Seventh Regiment Armory, last week, yet the business at all the theatres was good, and a few of them turned money away. This shows what New York can do when it decides to be amused as well as instructed. It also shows that the end of the season is close at hand, and that the public are bound to see all that they can of the theatres before the warm weather drives them into the country or off to Coney Island.

At the Madison Square the last nights of Hazel Kirke are announced. This will be a surprise to the public; for Hazel Kirke, like Nat Salsbury's Brook, seemed destined to go on forever. The theatre will be kept open during the Summer, and will be iced as it was last year; but a lighter entertainment will be produced for the hot weather. For another light entertainment we can recommend Castles in Spain, at Niblo's, where some of the best scenery ever exhibited upon our stage is displayed, and where the only ballet in the city disport themselves gracefully in cool attire. The immense Windsor Theatre also keeps its doors wide open to the public with Widow Bedott. In short, this wonderful season of 1880-81 seems certain to end as brilliantly as it began, and even more profitably to the managers and the profession.

A Good Beginning.

The attempt of Senor Bernis to give New York a spectacle superior to anything in that line placed on our stage previously, has turned out successfully—not perhaps from the manager's standpoint, but successfully all the same. The Spanish gentleman brought over the splendid scenery and paraphernalia of Castles in Spain as an experiment, and not with the expectation of making money. It was the entering wedge for a series of grand productions, in the same style and from the same source. He has made a great mistake in not having his piece arranged for presentation by an American dramatist who understands the requirements and exigencies of the Metropolitan public, but as the manuscript is already undergoing a thorough revision, it is reasonable to suppose the foreign manager has recognized the error he made and is doing all he can to repair it. The critics—with the exception of Mr. Percy and Mr. Coppleston—did not treat the production with the consideration to which it was entitled. They evidently forgot that Senor Bernis was a foreigner and a stranger to our shores, and as such he was entitled more or less to their hospitality and indulgence. But notwithstanding these drawbacks, Senor Bernis demonstrated very clearly that after he has become familiar with the wants of our public he can present spectacles in a style of excellence hitherto unapproached. The Kiralfys must look well to their laurels if they wish to retain them. Candidly considered, Bernis has made a most promising beginning. He has enterprise, fortune, liberality, and energy at his command. What more is needed, for his ultimately becoming permanently situated among us as an American-Spanish manager, but determination and patience?

Alice Harrison.

The subject of our illustration this week is the popular little soubrette, now playing an engagement at the Grand Opera House. She made her debut at the Chesnut Street Theatre, Philadelphia, in 1861, and continued there several seasons, and afterward appeared at various theatres throughout the country, gradually winning recognition as a rising burlesque actress and soubrette. Going to the Pacific she received the endorsement of the warm-hearted Californians, and played two seasons under John McCullough at his theatre. She was a great popular favorite, and whenever her name was up for a benefit the building could not hold her friends. Her last benefit there netted over $3000. The people were loth to part with her, but she longed for "green fields and pastures new," and coming East, she appeared at the Boston Museum and made a hit in the Little Duke, and later she became the leading feature in Rice's Surprise Party. She afterward started out on another starring tour with her brother Louis—who, by the way, is one of the finest interpreters of genuine burlesque in the country—in a piece written by B. E. Woolf, called Photos, with which she is meeting with much success. Miss Alice is decidedly prepossessing, acts with vigor and spirit, sings and dances divinely, and is an ornament to the American stage.

PERSONAL.

LEE.—Amy Lee, whose picture appears above, wears two very becoming costumes in Castles in Spain. She is bright, vivacious, and is making good headway.

JARRETT.—Henry C. Jarrett is on his way to San Francisco.

SIDDONS.—Mrs. Scott-Siddons sailed for Europe on Tuesday.

BARRETT.—Lawrence Barrett will sail for Europe on the 10th of June.

LEE.—Amy Lee is negotiating with Jarrett & Rowe for next season.

WARD.—Genevieve Ward will make a tour of the South and West next season.

WILLIAMS.—It is probable that Jesse Williams will be Emma Abbot's conductor next season.

JANAUSCHEK.—The tragic Janauschek will play an engagement at the Union Square next season.

ROSSEAU.—Eme Rosseau is taking elocutionary lessons from Mrs. Waller. Better late than never.

FROHMAN.—Daniel Frohman will resume his old position at the Madison Square Theatre in August.

WHEELOCK.—Joe Wheelock made the best Armand, Saturday, at the Grand Opera House, that we have seen in years.

MILLER.—Joaquin Miller is going to dramatize his new story, "Shadows of Shasta." The scenes are laid among the Sierras.

SHEWELL.—L. R. Shewell has temporarily forsaken the sock and buskin, and gone to raising chickens on his farm in Maryland.

MITCHELL.—Maggie Mitchell will close her present season this month. Financially it has been the most successful in her career.

LABLACHE.—Mme. Lablache and her daughter lose $2000 in salaries by the failure of the De Beauplan French Opera company.

MARTINOT.—Sadie Martinot had a benefit at the Boston Museum last Thursday. The house was well filled, and the little favorite received a bumper.

SECEDERS.—Harry Brown and Lillie West withdrew from the Norcross Mascot company in Boston, to play their original parts in the production at the Bijou.

MAJERONI.—This talented actress has been engaged for next season by George Hoey to act in the Child of the State, and as Countess Zicka, in Diplomacy.

CLANCY.—Venie Clancy, who has given up the stage since she went into marital retirement, has suffered from extreme ill health. She is now sojourning in Florida.

PERCY.—Townsend Percy had an admirable review of the Wallack and Union Square seasons in Sunday's *Star*. It was the best of a series of similar papers.

SOTHERN.—Lytton Sothern, son of his father, is going to organize a company, and star in Fogarty's Fairy, the piece written by W. S. Gilbert for his lamented progenitor.

WALLACK.—It is probable that Lester Wallack will open his new theatre with the Money Spinner, a piece which takes its title from a young girl who is a successful gambler.

LEE.—Harry Lee is engaged from September next to June, '82, as leading juvenile at the Madison Square. His opening part will be in the new piece that is to be done next Fall.

GILLETTE.—Gillette's patience has been great, but it is to be rewarded at last. His piece, The Professor, will succeed the interminable Hazel Kirke at the Madison Square about June 1.

PALMER.—Manager A. M. Palmer left for England in the Arizona on Tuesday. A large number of friends saw him off. He has as fellow-passengers Dion Boucicault and George Fawcett Rowe.

STETSON.—There being so few theaters in New York, John Stetson, of the Globe, Boston, is agitating the feasibility of supplying the deficiency by erecting one on Broadway, opposite the Grand Hotel.

BOWSER.—Charles W. Bowser, for the past two seasons the efficient stage manager of Nat Goodwin's Froliques, has concluded arrangements with the management of the Madison Square Theatre for the ensuing season.

SMITH.—W. H. Smith, manager of Mitchell's new theatre in St. Louis, arrived in the city on Monday evening on business for his house. He is looking well, and is sanguine that he will have the finest theatre in that city.

ROSSI.—Signor Rossi, the Italian tragedian, who has been engaged by Signor Chizzola, Salvini's manager, for a season of one hundred nights, will open in Boston next October, supported by Signora Piamonti as leading lady.

LEONARD.—Agnes Leonard has entirely recovered from her recent severe indisposition, and is once more upon the road with a company. She plays in Springfield, Mass., to-morrow evening in her own piece, Woman's Faith.

LEWIS.—Jeffreys Lewis, the well-known leading lady, concludes her engagement with the Mallorys on the 1st of July, and is making preparations for a starring tour next season, and will probably undertake the perils of management.

GARDNER.—Frank Gardner's Legion of Honor company opened Monday night in Philadelphia to $500. He closes his season next week in Brooklyn. Next season the organization remains the same as at present, including Lewis Morrison, Annie Graham, and Sam Piercey.

DE BEAUPLAN.—De Beauplan scouts the idea that his wife has eloped with Tournie. In the face of the fact that they are now together on the briny, De B.'s statement is something like the old story of the Irishman who was visited by his lawyer in prison. "They can't put you in prison," said the lawyer. "P'raps they can't," said Pat, "but I'm there anyhow."

LEWIS.—Catherine Lewis has been engaged for a season of seven weeks by E. E. Rice, from July 4, to play Merope at the Boston Museum in Cinderella at School, the part assumed by Laura Joyce at Daly's. He has also engaged Carrie Burton to play Cinderella, and Nat Goodwin will disport in the part of Syntax, which James Lewis so acceptably rendered in this city.

FARRELL.—Frank Farrell arrived in town Wednesday morning. He will remain in town all Summer, and any manager wanting one of the ablest and most energetic young journalists in the country to fill an advance agent's position next season, will need no further hint than this. His resignation as dramatic critic of the New Orleans *Times* was accepted a fortnight since with reluctance. Mr. Farrell intends embracing theatrical business hereafter.

WARDE.—Fred. B. Warde begins a four weeks' starring engagement at the Windsor Theatre, commencing on Monday, 30th inst. His repertoire will embrace Hamlet, Othello, Shylock, Lady of Lyons, Romeo and Juliet, etc. On Monday evening, 30th, a young Louisville amateur, named Stafford, will make a metropolitan debut, appearing as Hamlet, supported by Mr. Warde, Harold Fosberg, Annie Boyle and a company selected by Mr. Warde. Ben. H. Butler, late treasurer of Collier's Banker's Daughter combination, will be the manager.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABOR'S LOST.

"T. P." AND "P. T."

SPRINGFIELD, Mass., May 4, 1881.

DEAR MIRROR: There is evidently something in a name. T. P. and P. T., that is, Tony Pastor and P. T. Barnum, are at present dividing the favor of this section. Tony is reaping the harvest now and Barnum has a golden one awaiting him. I can only report a big success. We play Brooklyn next week at the Park. Yours,

H. SANDERSON,
Manager Tony Pastor's Co.

THE MIRROR IN OLD TIMES.

EDITOR NEW YORK MIRROR:

DEAR SIR: Being a constant reader of THE MIRROR for the last two years, I take the liberty of asking you a few questions. In looking over my father's effects I found two volumes of THE MIRROR, Numbers 17 and 18, beginning June 29, 1839, and ending January 27, 1841. The first number was issued at No. 1 Barclay street, and on August 22d removed to 142 Fulton street, then on October 3d removed to 148 Nassau street. I want to know if it is the same paper. The publishers' or editor's names do not appear on it, and that is the reason I address you. So hoping for an answer in next week's issue, I remain,

Yours, with respect, etc.,
CHAS JOYCE.

[Referred to second line, 6th page, NEW YORK MIRROR, this issue.—EDITOR MIRROR.]

HE MUST REST THREE MONTHS.

WORCESTER, Mass., May 5, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR: Will you kindly allow me to contradict the assertion of your Lynn correspondent that I had closed my season on account of bad business. I fancy I know where he got his "news," and you may hear further from me on that point. I have no desire to give his informant any notoriety whatever. It is well known by every member of my late company that I have been ill nearly the entire season—also by any number of physicians whom I have consulted. I made a season of thirty-seven weeks, and at last sickness compelled me to close for absolute rest, and I am now under care of my regular physician, who says I must have three months' rest at least. My business has been invariably good. Every manager on the road will tell you that. Bad business would not close our season. This informant of your correspondent was only sorry to lose the only engagement he ever had where he drew his salary regularly.

I am yours respectfully,
CHAS. WILKINSON, Manager.

THE MYSTIC ISLE A COMIC OPERA.

BOSTON, May 8, 1881.

EDITOR NEW YORK MIRROR:

MY DEAR SIR: Will you do me the favor to say that the Mystic Isle, which I have in reserve for production at the Boston Museum this Summer, is not a burlesque but an entirely original comic opera in two acts, text by Sydney Rosenfelt, music by John B. Grant. I consider it the best thing of the kind I have met in ten years' time.

Very truly yours,
EDWARD E. RICE.

PILL FOR BROOK AND DICKSON.

BLOOMINGTON, Ill., May 7, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR: An arrangement long needed has been accomplished. Mr. Tillotson and myself have got both halls here under the same management, your humble servant being the manager of Darley Hall from September 1st next.

Yours truly,
HENRY C. FELL.

What "Nasby" Thinks of Us.

[Toledo Blade.]

This week's issue of the NEW YORK MIRROR, which, by the way, is one of the best, most reliable and handsomest dramatic papers published, has on its title page a finely executed portrait of Fanny Davenport, and on the sixth page a speaking likeness of Mlle. Verona Jarbeau, an actress well known in Toledo. THE MIRROR is not only full of dramatic news, but its "make-up" is so systematically arranged that the reader who has once seen the paper can never be at loss to know just where to find any particular class of intelligence. THE MIRROR is well represented in this city.

Eben Plympton's Narrow Escape.

Eben Plympton is fond of horseback exercise, and he bears the reputation of being a good rider. He is in the habit of taking morning rides in the Park. Tuesday he started out on a strange horse from Dickels' stables, in company with a lady friend. Arrived on the bridle-path in Central Park, the beast evinced an ugly disposition. Twice he took the bit between his teeth and ran, and twice Plympton conquered him. About a mile from the entrance to the Park the horse started on a dead run again. Plympton tried his best to curb him, but without avail. The horse shied, the rider lost his stirrup and was thrown. As he fell the horse's hoof struck the actor, inflicting a bruise under the eye and a gash upon his forehead. He also received a blow in the small of his back. The horse ran on and was secured by the Park police.

Plympton found his lady friend and went home. It is a remarkable piece of good fortune that he escaped with his life. His injuries are not serious, although they may temporarily disfigure his face. Tuesday night he was able to play his part in Hazel Kirke.

Mr. Plympton has elected to go out to San Francisco with the Madison Square traveling company in June, preferring the trip to remaining in town during the hot months. His contract at the Madison Square concludes at the end of the season of 1881-82.

Mend him who can! *In Ushering*
The ladies call him, sweet.
—LOVE'S LABOR LOST.

Judge Gedney objected to trying the case of Lee vs. Boucicault last Friday because the plaintiff was an infant. Amy said that she was nineteen; she wasn't an infant; she knew the court didn't know anything about it; she thought she had a right to try that case or any other that she chose; law wasn't made for Methusalems; Justice wasn't an old woman; she guessed she knew what she was talking about, and the Judge needn't forget it; she wasn't a criminal because she wasn't twenty-one, etc., *ad lib.* Whereupon Boucicault waived his privileges, Amy substituted Harry Watkin's name as guardian for her own, and his Honor, after removing bits of cotton from his ears, allowed the case to proceed.

***

And speaking of these actress "infants," reminds me that Minnie Palmer can never play the childhood game any more, for in her contract with John Rogers she alleges that she is twenty-eight, and mistress of her own actions. I should hope so—nobody else wants to be mistress of them.

***

Now that Bernhardt is surely gone, Minnie Palmer, Frank Bush and Clara Morris breathe easier.

***

Everybody knows that J. M. Hill is one of the biggest advertisers in the theatrical business. Country newspapers receive him on his arrival with open arms, because it means a quarter, half or full page "ad." of Den Thompson or All the Rage. The *Mercury* has not been so fortunate as to get Mr. Hill's liberal patronage. Perhaps Mr. Hill is master of his own fortune, and knows where he can lay it out to the best advantage. Perhaps he does not know of the *Mercury's* existence; at all events he does not include it among his advertising mediums. What is the terrible consequence? Parkes, the able gentleman who conducts the theatrical department of the *Mercury*, lends himself as a tool to gratify the petty malevolence of his employer. Last Sunday there appeared in his column an attack on All the Rage and its cast, and another on Mr. Hill personally. This sort of thing is all very well so far as the *Mercury's* first page horrors and social scandals are concerned, but I certainly had believed Parkes above such contemptible business.

***

There are two good things about this venom—Hill is too much of a gentleman to pay any attention to it, and managers who may happen to hear of the *Mercury* will know that its favorable notice can be purchased with its advertising space at ten cents per line and the usual discount.

***

Mary Anderson denies the Louisville *Courier-Journal's* report, printed last week, about her stepfather, Dr. Griffin, appropriating the earnings and real estate property of the star. This is right. Mary should get the biggest legal carronade in Kentucky and pepper the *Courier-Journal* until it promises never to do so any more.

***

Mary shouldn't complain, as she does though, about the recent cold treatment she received when in Louisville. For what reason I do not know, she claims that city as her birthplace, while Sacramento was in point of fact the spot where the young lady opened her eyes to this queer little world of ours. She makes the Louisvillians shoulder the responsibility of nurturing an awful lot of bad, bad acting, and they are not to be blamed for getting the only available revenge—staying away from their favorite theatre during Mary's engagement.

***

Townsend Percy has arranged a pleasant berth for himself where he will recreate this Summer. The *Star* has secured him as its Saratoga correspondent, and the festive critic will disport himself at the United States during July and August.

***

Steele Mackaye is a man of practical ideas and strange theories. Before the Madison Square had got further than the designers' drawings, wise people hooted his theories and believed him incapable of more than visionary fancies less substantial than thin air. And people, though wrong, were not to blame for this opinion. Mackaye previously had never accomplished anything of value, and they took the record of the past as an earnest of the future. That the erratic genius upset completely all these well-balanced predictions was not at all wonderful to his immediate friends, who had recognized long before the hidden resources and latent powers of Mackaye's nature. But there is one thing his friends see now that arouses their fear for his immediate prospects, and a word of timely warning may arrest further complications of Mackaye's difficulties. He has demonstrated successfully that he possesses wisdom, and a word to the wise is sufficient. There has gathered around Mackaye's standard a small host of well-meaning young men, who, in their honest desire to serve that gentleman, have committed numberless blunders. In their excess of zeal they have bothered newspaper men to insert interviews with Mackaye (written by themselves) upon the most trivial matters and of no possible interest to the public; they have written praises, personal notes, items and editorials for the same purpose. Managing editors and newspaper men generally are apt to resent this sort of intrusion, and in nine cases out of ten the "copy" sent them by Mackaye's young zealots has been rejected. If Mackaye knows this, he is directly violating the vow he made to say nothing about his troubles with the Mallorys until they were adjusted by the courts; if, on the other hand, he is ignorant of his proselytes' endeavors to get him into print, he should put a stop to it.

***

These interviews, as a rule, have been written in a style inappropriate and unfit for publication, and in the cases of the *Herald*, *Sun*, *Times*, and, I believe, the *Star*, they were respectfully declined with the usual thanks and compliments.

***

What did the *Sun's* critic mean Tuesday morning, when he alluded to Alice Harrison as the "jolliest little loafer on the stage?" Miss Harrison don't happen to be a loafer or anything else that is masculine. I doubt if she could be if she tried. We can't expect much from Laffin at any time; but just now I suppose he is too busy with extra excursions on the Long Island Railroad (of which he is a ticket-agent) to mind about such little things as the sex of the people that he so funnily criticises.

***

Captain Clinchy commands the police force of the precinct to which the Union Square Theatre and the Morton House belong. He should keep the sidewalk in front of these two places clear of the loafers who habitually lounge there, insulting ladies who pass by. One of these fellows, whose name as an actor is well known to me and to managers out-of-town, accosted an actress who walked by on her way to THE MIRROR office Tuesday afternoon. I have my eye on him, and if he does not mend his ways I shall disclose his identity in this department, and report his disgusting behavior to Captain Clinchy as well. Public decency and the good name of the profession demands some such discipline.

***

Listen to Steve Fiske: "THE MIRROR, the accredited organ of the managers, insisted, last week, that Mr. Curtis would play on Monday last. Why this lack of inaccuracy in the managerial organ?" It was not lack of accuracy, but bad proof reading. Since Fiske finds fault with the accuracy of THE MIRROR, won't he please explain why the *Spirit* insisted last week that the *Sun* had the best cable account of Booth and Irving's appearance, when it happened that its report was the general cable dispatch printed in all the dailies except the *Star*? "Let's be honest"—as Bob Ingersoll remarks.

***

By the way, look for a big boom in the dramatic department of the *Spirit* Friday morning. Eight pounds of brain have found their way into the digestive organs of its brilliant contributor. *Vide* the Hartford *Times:*

Mr John Flynn of the Citizens' Market, on the Main street bridge, received yesterday afternoon from Mr. Bronson, of Saybrook, the largest shad that has been caught in two years, one weighing plump eight pounds. Mr. Bronson is of the State street firm of Bronson & Fitzgerald, and has a large establishment at Saybrook for catching and selling of shad. The fine one spoken of above was sent last night to Mr. Stephen Fiske, the well-known theatrical manager and dramatic critic of New York, who is one of the greatest epicures and bon vivants of that city.

I notice that no shad, trout or other delicate reminders of the season have found their way to THE MIRROR office. (This is not intended to convey a deep significance.)

***

A Talk With Mrs. Sheridan.

THE MIRROR sanctum was graced on Monday by the presence of Mrs. Sheridan, wife of the tragedian, and herself a delightful little soubrette.

"Come to show you a little California present I have just received for Mr. Sheridan."

She unwrapped a tiny box, in which, beneath a labyrinth of pink cotton nestled as pretty and tasty a memento as one would wish to receive. It was a small gold brick, on one side of which was inscribed: "You are a brick, and here is another;" on the other, "W. E. Sheridan, from Baldwin's Theatre," while on the edges was engraved "Louis XI" and "Shylock." It was sent by Charles Goodwin and John Chapman, treasurer and assistant treasurer of that theatre.

Mrs. Sheridan was quite ecstatic over the little souvenir, and, like all sensible wives, seemed duly impressed with the gradually-developing importance of her husband.

"Where is Mr. Sheridan now?"

"On his way to Leavenworth, Kansas, I believe, though I have been unable to catch him with a telegram. I had a good offer to go to California with Mr. Raymond, who left last night, but as I did not want to go so far away without Mr. Sheridan's consent, I reluctantly declined."

"Mr. Sheridan goes to California, does he not?"

"Yes, and I expect to accompany him."

"How has his business been?"

"Quite light in many places, owing to the great rains in the West."

"Has he McCullough's company still?"

"No, it was disbanded recently. Mr. Connor, the manager, was taken ill and had to go to the Colorado Springs for his health, leaving the company in charge of Mr. Norton, of St. Louis, who in turn was unable to give his attention to the tour. In Cincinnati, it was Holy Week, and, as if this were not sufficient, it had to rain six days out of the seven of our stay. Mr. Sheridan received an offer to star with Charlotte Thompson through the Western country, playing her repertoire, and as the terms were high, and the money was forwarded at once, my husband consented. He has made no definite arrangement for next season, although several people are negotiating to manage his affairs."

Felicia Sold.

Manager C. J. Whitney, of Detroit, has purchased Felicia from A. M. Palmer with the sole right and title to its presentation. The sum paid by Mr. Whitney outright for the play was $5000. Mr. Whitney has already secured Rose Eytinge to play her original character, and is engaging a powerful company to support her. The combination will start out next September, and dates are being made now for all the principal cities. This will be Mr. Whitney's maiden effort as traveling manager, and with his well-known ability he will undoubtedly make a success of it.

Mr. Palmer has reserved the right to play Felicia during his company's engagement this Summer in Chicago and St. Louis. The play is strong, was the greatest success of the season at the Square, and will undoubtedly prove a safe and profitable investment to Mr. Whitney. He is expected to arrive in New York to-day.

Joe's Views.

Everybody knows Joe Murphy, the Irish comedian and piscatorial hero. Everybody also knows Joe to be a man of few words. Monosyllables are his weakness. He has two loves—his profession and fishing, and he has the reputation in California of being the most expert trout-fisher of that country. He can stand in the middle of a stream and by sheer moral suasion collect a million or so of the speckled tribe around his rubber boots in less time than it takes us to tell it. They seem to idolize him, and there is always a frenzied jealousy among them to get on his hook first. While Joe is in his element in the trout streams of California, his greater ambition is to be continually before the footlights. He never plays to poor houses, so in questioning him upon matters theatrical one gets only non-committal monysyllables in answer. For instance, a MIRROR reporter met him on the Square last week.

"Hello, Joseph—how was the house last night?"

"Immense!"

"Larger than the opening night?"

"Immense!"

"Think they will be larger before the week's out?"

"Simply immense!"

"About as good an engagement as you ever played in New York, eh?"

"Immense—positively!"

"You're a great favorite here, aren't you?"

"Immense!"

"How have you panned out this season?"

"Immense!"

"Made a lot of money, eh?"

"Immense lot!"

"Didn't have a full season either, did you?"

"Im——no."

"Going to have another new play next season?"

"No."

"Do well enough with those you have now, eh?"

"Immense!"

"What's your favorite?"

"Im——whiskey and sugar, please!"

Mitchell's New People's Theatre.

W. H. Smith, manager of W. C. Mitchell's interests in St. Louis, arrived in this city on Monday night, from whom we glean the following particulars concerning the latter's new project:

The theatre will be one of the largest and finest structures in the West. It is situated on the corner of Sixth and Walnut streets, within one minute's walk of the Grand Opera House, Olympic Theatre and new Southern Hotel, and surrounded by street railroads leading from all parts of the city. There will be two main entrances on the ground floor—one on Sixth and one on Walnut street—handsomely decorated with electric lights. The carpeting, upholstering and decorating will be exceptionally rich and tasty. The drop-curtain and scenery will be painted by several well-known artists. The seating capacity will be three thousand, with folding chairs of the latest improvement. There will be eight private boxes, beautifully furnished and embellished. The theatre will be heated by steam, and lighted with eleven hundred gas jets. Great attention will be paid to the ventillation; ventiduct passages will convey the impure air to the top of the theatre, whence it escapes. There will be twenty exits in case of fire. Mr. Smith says it is to be a first-class family theatre in every respect. First-class combinations only will be played. It will open on the 10th of September, with the Lingards in The Tutors, to be followed by some of the best attractions in America.

Engaged for Next Season.

The following people are known to be definitely engaged for the season of 1881-82:

Pauline Markham, by M. B. Leavitt.
George Boniface, by Frank Mayo.
Otis Skinner, by Boston Theatre.
W. A. Whitecar, by Fanny Davenport.
E. K. Collier and Charles Kidder, by John McCullough.
Kate Meek and Emma Madden, by Lawrence Barrett.
Ida Glenn, by B. Macaulay.
Leslie Allen, by Madison Square.
Charles Stanley, by McKee Rankin.
May Sylvie, by Augustin Daly.
Charles Bradshaw, by Lotta.
Belle Dickson, by Joe Murphy.
Mary L. Young, Lisette Ellain, Harry Eytinge, Jas. O'Neil, E. J. Buckley and W. J. Lemoyne for Hill's Deacon Crankett.
Annie Wakeman and L. F. Rand, by Frederick Paulding.
Robert Downing, by Mary Anderson.
Eva French, by Union Square Theatre.
John F. Ward, by W. H. Powers.
Wm. Cullington, by John T. Raymond.
Harry Crisp, M. J. Jordan and Larry Lant, for The World.
E. Logan Glassford, by Jay Rial.
J. W. Shannon, by Chestnut Street Theatre, Philadelphia.
Charles Dickson, Alma Stanley, James Cooper, Mary Stuart, by Jarrett & Rowe.
A. H. Stuart, by Janauschek.
Milnes Levick, Charles Fisher, John and Kate Denin, by whom not known.
J. T. Malone, George Boniface, Harold Forsberg and Lillian Spencer, by Frank Mayo.
Russell Bassett, by R. M. Hooley, of Chicago.

ENGAGED FOR THE SUMMER.

Alice Wright, Carrie and Genevieve Reynolds, by Forrest Garden, Boston.
J. W. Nash, by Manager Halleck, Providence.
Max Harter, leader of orchestra, Coney Island.
Charles Schiller, leader, Long Branch.
Alma Stuart Stanley, Mlle. Cornalbo, dansense, Chas. M. Collins, Tower and Lynch, by Forest Garden, Boston.

PROFESSIONAL DOINGS.

MARKHAM.—Pauline Markham has a long but thankless part in Castles in Spain. She does it very well, however, and so far as personal appearance goes, shows to advantage. We are glad to see this deserving woman succeed, despite the efforts of some very small fry of the press to pull her down.

—The Boston Ideal Opera company close their season on the 21st.

—Raymond Holmes and wife (Amy Northcote) summer at Scituate, Mass.

—Cal Wagner's Minstrels will close season in Rochester next Saturday.

—Grace E. Thorne has been retained for next season by Robson and Crane.

—Agnes Herndon's company went to pieces at Nashville on Monday last.

—The Strakosch-Hess Opera Troupe closed the season at Akron, O., on the 3d.

—Hyde & Behman's Comedy Company will play in San Francisco next August.

—The hot weather of the past two days has knocked business flat at the theatres.

—Buffalo Bill caned his agent, Harry Sellers, last week. It had an inscription upon it.

—The Sunday rehearsal of Castles in Spain lasted fourteen hours. Rough on the company.

—In August Harold Forsburg goes with the regular Union Square company for a brief season.

—Lizzie Jeremy, of the Boston Museum company, has gone to her home at Pittsburg for the Summer.

—Marie Williams and J. W. Bradbury will sail for Europe on Saturday next, returning in September.

—Fred Vokes received a cablegram from London on Monday, announcing the death of his young son Frederick.

—The Mayor of Chicago has ordered the "mashers" who assemble in front of the theatres to disperse, under penalty.

—Castles in Spain is being revised and condensed. A rehearsal is called for to-day, when the alterations will be effected.

—Sam Hague's London Minstrel show will come to America in August, and open in Philadelphia in the early part of September.

—Manager Frank Comstock, of the Opera House, Columbus, Ohio, is in the city engaging talent for his theatre for next season.

—M. B. Leavitt left for Chicago on Tuesday night to look after the interests of his Rentz-Santley troupe, which is playing there.

—Charles Dickson, Alma Stuart Stanley and Mary Stuart have been engaged for Jarrett & Rowe's new comic opera next season.

—Anthony & Ellis close their two weeks' management of Maggie Mitchell on the New England circuit the 14th, at Gloucester, Mass.

—B. E. Puseley, an English author, is writing a four-act farcical comedy for John E. Owens. It will be called The Modern Croesus.

—Lew Morrison, Rose Wood and Russell Bassett leave for Chicago this week, where they play a short engagement at the Grand Opera House.

—Maggie Mitchell and husband will Summer at Long Branch. Early next season she plays a three weeks' engagement at the Park Theatre, Boston.

—"It is remarked" that Fred Stinson, of Boston, has had enough connubial delight, and is about to become detached from his wife, Sadie Martinot.

—G. H. Brooks severs his connection with Anthony & Ellis at Gloucester, Mass., the 14th, and returns to his home, New Bedford, Mass., for the Summer.

—W. H. Powers has secured the right to play Bartley Campbell's Galley Slave and My Geraldine through the Canadian provinces, Pennsylvania and other territory.

—Roemer & Son, theatrical costumers, have moved down to No. 8 Union Square, commodious quarters, which will enable them to transact satisfactorily their largely increasing business.

—An excellent piece of work by the Strewbridge Lithographing Company—a portrait of Belle Mackenzie—is being distributed about town by Manager Abbey, bearing the imprint "Mrs. H. E. Carter."

—As we go to press a private telegram has been received from J. H. Haverly, stating that he will close his theatre in Chicago on Saturday next, and that work is progressing favorably on his new theatre.

—Ada Gray closed season at Middletown, N. Y., on Tuesday last, and the company have arrived in the city. Miss Gray will retain a portion of her company for next season. Ed. L. Bloom will continue to act as her agent.

—The Legion of Honor company are playing a successful engagement at the Walnut, Philadelphia, this week, and Manager Gardner is correspondingly jubilant. He has cleared several thousand dollars during his recent brief tour.

—Bartley Campbell's company close their engagement under his management this week in Chicago, but will continue under the community plan, and present Campbell's plays in the provinces, having made arrangements to that effect.

—Lem Wiley, of Haverly's Original Mastodons, talks of resigning his position and locating at Peoria, Ill., his old home. He has been soliciting subscriptions at that place for a new opera house, and if enough money is subscribed to insure its completion, will settle there and act as manager.

—A correspondent says that Nat Goodwin sails for Europe on Saturday, May 21, on the steamer Brittania, to rejoin his wife, Elita Weathersby. He will return in time to open at the Boston Museum July 4. Nat is a man of many minds. He informed us a few weeks since that he had given up his "Yuropean" trip. He closes his season at Chicago next Saturday.

—The benefit at the Metropolitan Concert Hall on Tuesday night for the chorus and ballet of the stranded De Beauplan Opera troupe netted $800. The French Benevolent Society paid all the incidental expenses, and the use of the hall was donated. The sum raised will enable many of the members to return to France and New Orleans.

—Colonel Haverly has secured an extension of the lease of his theatre in Chicago. The work on his new theatre will be commenced shortly, and we are reliably informed that it is not altogether improbable that he may have two theatres in Chicago. This does not look as though the Colonel was going to abandon the metropolis of the West, as has been stated.

—Charles A. Watkins, manager of the Ada Gray Combination, who recently sustained severe injuries by falling into an open sewer in Shamokin, Pa., has instituted suit against that city for $5000 damages. Mr. Watkins was badly cut in the thigh, head and arm, and it was a miracle that his injuries were not more serious. A lady the day previous fell into the same sewer and broke four ribs.

—Daly's company are now making their regular annual Summer tour, and so far have met with encouraging success. During the Summer months they will play in Baltimore, Brooklyn, Williamsburg, New Haven, Hartford, Newark, Rochester, Buffalo, St. Louis and Chicago. The plays are Needles and Pins and Cinderella at School, and the company includes Laura Joyce, Miss Rehan, May Fielding, Mrs. Gilbert, James Lewis, Digby Bell, Messrs. Lacy, Leclerq and others, with numerous auxiliaries.

—Quite a funny incident happened at Syracuse during Steele Mackaye's recent engagement there. A rather seedy specimen of the genus homo stepped up to Treasurer Cline, and after deluging the auditorium with liberal expectorations, said, "Say, kid, do you recog the perfesh?" After a moment's survey Mr. Cline remarked, "What profession?" "Why our perfession—de tespian perfesh, of course." "Well, what is your status in the profession?" rejoined Mr. Cline. "I am de cusine purchaser and lithographic retriever of Coup's Allied Shows." An amused smile played on the mobile features of Mr. Mackaye's representative as he admitted the "professional."

—A rather serious affair occurred in Chicago last week between Will Harris and Charles Rolf, of the One Hundred Wives combination. It seems that a few weeks ago, in a scene in which Harris and Rolf appear at the summit of a cliff and the latter threatens to throw the former over, Rolf actually did so, and suffered injuries which has prevented his appearing since that time. Harris claims that the action of Rolf was intentional, while the latter denied it. Last Tuesday Harris entered Rolf's dressing-room in the Theatre and made a deadly assault with a slungshot, striking him on the head and seriously if not fatally injuring him. Rolf was placed under the care of a physican and Harris was arrested.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

blows struck, but a great many cried "fraud." I write this in the hope of clearing Mr. Sefton's skirts of censure, for he was on hand and rehearsed the piece, and would have played had the managers been reliable. In justice to the Glassfords, we believe they got hold of no money. It went to the bill-poster, who played them here. All in all, it was a discreditable affair. Booked: Frank Yerrnce's Uncle Tom 14th.

Ohio.

AKRON.

Academy of Music (W. G. Robinson, manager): The Harrisons in Photos to a large audience 2d; Strakosch & Hess Opera co. to a fair house 3d; Mlle. Torriani did not appear, being confined to hotel with inflammatory rheumatism. The co. closed its season here. Frank Mayo gave Streets of New York 7th to fair audience. Booked: San Francisco Minstrels 11th; Hellen Potter's Pleaides 20th.

Item: The Chimes of Normandy was presented Thursday and Friday evenings by the Akron Choral Society, assisted by Miss Mary Seggett, of Cleveland.

CLEVELAND.

Opera House (L. G. Hanna, manager): Olivette was sung 2d for the first time in this city by the Fifth Avenue Opera co., and was well received by a large and appreciative audience. The co. contains some first-class actors, but their vocal efforts are below the average. Hattie Richardson's Olivette is well conceived, neatly acted and nicely sung. Genevieve Reynolds is a handsome woman, has a fine voice, and makes an excellent Countess. Henri Laurent and James Sturgess are very comical in their duplicate make up, and the Coquelicot of J. S. Greensfelder could not be improved upon. The chorus lacks in precision and harmony. Olivette was repeated Tuesday, and Billee Taylor announced for Wednesday night, but owing to a want of sufficient rehearsal the co. broke down completely at the conclusion of the first act, and were obliged to fill out the evening with a portion of Olivette. House closed balance of week. Booked: Fun on the Bristol 9th, week; Anna Lirse 19th, 20th and 21st; Haverly's Mastodons 25th, 26th and 27th.

Academy of Music (John A. Ellsler, manager): Ford's Comic Opera did a fair business 4th, 5th, 6th and 7th in Olivette and Billee Taylor. Blanche Chapman, Amy Gorgon, Charles H. Drew and C. F. Lang are the leading soloists of this troupe, and are ably assisted by a chorus of superior merit. Consequently, the two little operas were presented in excellent style, and received with genuine tokens of approval. Jay Rial's Uncle Tom's co. this week at reduced prices.

Items: Manager Hanna was in Washington last week.—Prof. Puehringer has secured Hugo Linden, of Cincinnati, to sing the part of Prince Leopold in his new opera.—Mrs. S. C. Ford has gone to New York to pursue her musical studies.—Nannie Louise Hart's testimonial concert 19th.—The Academy scenery is simply wretched, and Manager Ellsler ought to replace it next season.—Mlle. Torriani and Hugh Talbot, of the Strakosch Opera co., occupied Manager Hanna's box at the Opera House on Monday night.—The Vocal Society concerts 5th and 6th attracted large audiences, and were very successful every way. Abbie Carrington, late prima donna of the Strakosch-Hess Opera troupe, sang Friday evening, and was honored with enthusiastic encores. Her execution is good, but her upper notes lack much in clearness and purity.—M. J. Kellackey, of the Comique, takes a farewell benefit 12th.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor): Madame Fry's Concert co. played to small house 2. Remenyi Concert co. to large house 3. Coming: San Francisco Minstrels 12th; Ooty Gooft 13th, 14th; Haverly's European Mastodons to follow.

Grand Opera House (Col. Theodore Morris, manager): Ford's Comic Opera co. presented Olivette 2d and Billee Taylor 3d in fine style to good houses. Piercy's Legion of Honor played to light business 6th and 7th. Nothing booked with the exception of Lawrence Barrett, probably 23d.

Items: Manager Frank Comstock is East, engaging attractions for next season.—H. C. Curley, of Ford's Opera co., was a member of John T. Raymond's stock co. at Comstock's during the war.

SANDUSKY.

Biemiller's Opera House (Wm. Stoffle, manager): Mary Anderson in The Hunchback 2d to the largest house of the season, standing room being at a premium. Ford's Opera co. in Olivette 9th heavily billed.

WOOSTER.

Academy of Music (J. F. France, manager): Howard's Mrs. Joshua Whitcomb 5th to light house. Rained hard all day. The play has little of merit, but Howard brought out all that was in it.

Quinby Opera House (C. M. Yocum, manager): Nothing the past week.

ZANESVILLE.

Black's Music Hall (Charley Grigsby, manager): Oofty Gooft comb. gave three entertainments and matinee to good houses, giving satisfaction, 2d, 3d and 4th.

Opera House (John Hoge, manager): Boston Ideal Opera co. 2d in Olivette to good audience. 5th, Legion of Honor comb. to good business.

Pennsylvania.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Emma Abbott in Fra Divola 5th to a $750 house. She was in good voice, and received frequent applause. The singing of the balance of the co. did not come up to expectations. The Hyer Sisters will return 18th for benefit performance.

Items: The Mahn Opera co. have again canceled date after the local management here went to considerable expense in advertising, etc. The manager states that the blame rests with Jennie Winston, who refuses to sing in any more one-night stands this season. This, however, was contradicted by members of the Abbott co., who say the true reason is that the Mahn co. did not think it would pay to follow the Abbott co. I wonder which is correct?

ALTOONA.

City Opera House (J. Cloyd Kreider, manager): Carncross' Minstrels 2d to large [illegible]—$619; fine entertainment. George E. [illegible]' Uncle Tom's Cabin co. 4th to fair

COLUMBIA.

[illegible] (J. H. Zeamer, manager): [illegible] Mishler has been enter- [illegible]uring the last two weeks [illegible]yer Sisters and Ada Gray comb. in East Lynne. At each performance the Opera House was completely filled and the audiences pleased. He has given us a number of the best companies on the road during the season of 1880-81, and we have shown our appreciation by turning out en masse. Buffalo Bill 26th to a large house; Abercrombie's Uncle Tom's Cabin 27th to better business than they deserved. Boston Colored Ideal Musical Association to a very full house. Booked: 9th, Carreno Opera co.

DANVILLE.

Opera House, (Frank C. Angle, manager): Miles' Juvenile Opera co. in Pinafore 3d to slim business; co. fair. Boston Colored Ideal Opera co. 6th and 7th to good houses. They gave a pleasing entertainment. The Hyer Sisters in Out of Bondage return 11th.

HARRISBURG.

Opera House (H. J. Steel, manager): Carncross' Minstrels 4th to a large and fashionable audience. The Boston Colored Musical co. 5th to a small but delighted audience. What has been one of the most successful and most prosperous seasons here is now drawing to a close, no co. being booked at the house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Carncross' Minstrels drew one of the best houses of the season on the 6th. The performance was good throughout. The Mahn Opera co., which was to be here on the 10th, canceled.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Return of Hyer's Sisters on the 5th to good biz. Sig. Girard, magician, 6th and 7th, fair house; performance good. Booked: Miles Juvenile Opera co. 8th; a large house. Bartram Comedy co. in Hazel Kirke 13th and 14th. John Thompson, no date.

Item: W. A. Brooks, who is lying ill at the Eagle Hotel, is rapidly recovering.

NORRISTOWN.

Music Hall (Charles Holmes, manager): The Hyers Sisters in Out of Boudage 2d to poor house. Philadelphia Caledonia Club 3d to fair house.

PITTSBURG.

Opera House (John A. Ellsler, manager): Mr. B. Curtis produced Samuel of Posen to a succession of large houses during the week which closed 7th. Mr. Curtis' rendition of the character of the Hebrew Commercial Traveller was quite an original stage picture, and at times proved intensely humorous. He was frequently applauded, and had evidently made a hit. This week, Jane Coombs and co. in Daniel Rochat. The Acme Olivette co. 16th.

Library Hall (W. W. Fullwood, manager): The Harrisons in Photos 5th, 6th and 7th, played their return engagement at this house to good business, and succeeded in duplicating their former success. This week, Ford's Comic Opera co. in Olivette and Billee Taylor. Lavelle's Uncle Tom comb. 16th.

Items: Pittsburgh Lodge of Elks held quite an enjoyable session on the evening of May 1.—The Dockstaders Hughey Dougherty, and French, Walz, Rudolph and Evans, of Carncross' Minstrels, responded to calls. James K. Carmack presided.—W. A. Lavelle will produce Uncle Tom's Cabin at Library Hall next week.—In the way of female beauty, Pitsburg thinks she can double discount Forepaugh's ten thousand dollar girl.—Allen's Colored Minstrels shown to a large house of coons at Lafayette Hall 2d.—Fred Aims, late manager of Trimble's Varieties, this city, will manage the New National in Philadelphia next season.—Jane Coombs is billed as the only fashionable actress visiting our city.

READING.

Grand Opera House (George M. Miller, manager): Nothing booked to date.

Academy of Music (John D. Mishler, manager): John E. Owens to fair business 3d. Carncross' Minstrels gave a very good entertainment to large business 5th. Coming: Hoey & Hardy's Child of the State 7th; Tony Pastor 26th.

Item: Barnum had a $17,000 day on the 4th.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Abercrombie's Boston Ideal Uncle Tom co. 2d to good business; Miles' Juvenile Pinafore troupe 6th to large business; return 9th, by request. This entertainment closes our season here. Manager Osler reports business this season as good, and says that dates are being filled rapidly for next season.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Miles' Juvenile Opera co. 7th to very large and well pleased audience; standing-room only; co. good. Booked: Hazel Kirke 16th.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Frank Mayo and co. in the Streets of New York 4th to a poor audience. The star fell short of expectation, and his support was rather poor. Uncle Tom's Cabin will appear here for the sixth time this season on the 12th.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Emma Abbott Opera co. gave The Bohemian Girl 6th to a crowded house.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Carncross' Minstrels 3d to large audience; performance good. Pirates of Penzance 5th, 6th and 9th to big business; home talent. Billed: 10th, Strakosch-Hess Opera co.

YORK.

York Opera House (E. W. Spangler, secretary): This new and beautiful house will open on the 23d with John S. Clarke and his full co. in Heir-at-Law, Toodles, Widow Hunt and Paul Pry. Indications point to a prosperous engagement.

Rhode Island.

NEWPORT.

Bull's Opera House (Henry Bull, manager): The Boston Theatre co. started last week from Boston on a two week's snap, and appeared here Saturday afternoon and evening 7th to discouragingly small audiences in Our Boarding House. The co. was first-class, particularly D. J. Maguire, Leslie Allen, Emmie Wilmot and Mark Price. They close at Providence 14th. Booked: Maggie Mitchell 28th.

PROVIDENCE.

Opera House (George Hackett, manager): Minstrelsy and variety occupied this house last week. Tony Pastor's fine co. packed the house, while Callender's Georgia Minstrels gave good satisfaction to good-sized houses. This week, the Boston Theatre co. in Our Boarding House. Next week, Lotta and Denman Thompson.

Theatre Comique (Hopkins & Morrow, managers): The usual excellent bill is offered this week. Friday evening, W. N. Shaw, treasurer of the Comique, has a benefit.

Items: Henry Molton, who won an enviable reputation by his acting as well as singing, as the reporter in Fatinitza last summer, is re-engaged for the Sans Souci Garden this summer; he is at present filling a short engagement at the Gaiety Theatre, Boston, singing in Billee Taylor.—Lewis Clarner, another favorite with the Garden patrons, is to be at Sans Souci this summer.—E. F. Knowles, of the Galley Slave comb., arrived in town last week. He is taking a rest at his father's residence in this city.—The entertainments at the Rocky Point Coliseum for the summer are to be furnished by Wm. E. White, manager of the Sans Souci Gardens.

WOONSOCKET.

Music Hall (C. H. Morton, manager): Spaulding's Bell Ringers pleased a large audience 6th. They came under the management of J. W. Moore, of Providence. John Thompson's Around the World comb. 9th. Nothing else booked. Amusements have been very dull for a month.

Texas.

HOUSTON.

There are fourteen cos. booked for Gray's Opera House for next season.

Capt. S. S. Ashe will go to New York next month in the interest of his house. He is booking for first-class cos. only. We had an amateur concert at Gray's Opera House 3d, for the benefit of a Miss Risley, who is now in Vienna finishing her education for the opera stage. A good sum was realized. There will be an amateur performance next Monday, the play selected being Trial by Jury.

Virginia.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): McDowell, Reynold's & Walling's comb. gave a first class variety performance on the 7th to small audience.

Sarepta Hall (J. M. Hill, manager): Prof. Cromwell, art illustrator, gave three lectures to large houses on the 5th, 6th, 7th and matinee.

Item: The Reynolds & Walling's comb. billed to play Billee Taylor, but failed to give it on account of the inability to secure the proper actors. Money was refunded to those that were dissatisfied.

DANVILLE.

Opera House (Catlin Talley, manager): Chicago Ideal Uncle Tom's Cabin closed regular season here 7th with good matinee and large houses at night. The company reorganized under their own management and will follow their original route, in standard and original dramas. Nothing booked ahead.

RICHMOND.

Theatre (W. T. Powell, manager): Enoch Arden will be presented on the 9th, with W. R. Ogden in the title role. This performance will close the season, which was opened Sept. 22 by Ford's Comedy co., followed by the Tourists, Frank Mayo, Ford's Comedy co., New York Criterion co., Adele Belgarde, Rentz-Santley Novelty co., Clinton Hall's Strategists, Ford's comb. in Naiad Queen, N. C. Goodwin's Froliques. Bartley Campbell Galley Slave comb., Nick Robert's Humpty Dumpty, Ford & Denham's Masqueraders, Rice's Bijou Opera co., Ada Cavendish, Rose Eytinge, Fanny Davenport, Mendellsohn Quintette, T. W. Keane, Frederick Paulding, Hazel Kirke, Annie Pixley, Rice's Surprise Party, B. Macauley, Miner & Rooney comb., Robson & Crane, Banker's Daughter, Eleanor Calhoun, Emmett, Duprez & Benedict's Minstrels, American Juvenile co., Lawrence Barrett, Hermann, Pirates of Penzance, Mr. and Mrs. Chanfrau, Denier's Humpty Dumpty, Mary Anderson, Cromwell's Art Exhibition, Milton Nobles, Rial's Humpty Dumpty, Rice's New Evangeline, Zera, Sam'l of Posen, Miles' Juvenile Opera co., Ford's Opera Com. and Emma Abbott.

West Virginia.

WHEELING.

Opera House (F. Reister, manager): The Boston Ideal Opera co. 3d drew a large and fashionable audience. Alice Oates, under the management of R. E. J. Miles, was booked for two performances 4th and 5th, but owing to the sickness of Miss Richardson and Miss Oates, only one performance was given. The co. go from here to Steubenville. No attractions booked for this week.

Wisconsin.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Salsbury's Troubadours 2d to splendid house and gave satisfaction. Booked: Nellie Verne's Burlesque co. 7th; Haverly's New Mastodons 9th; My Geraldine co. 10th.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Hoey & Hardie's Child of the State 2d to 6th, to light business. The piece has one or two very strong situations, but otherwise it is too suggestive. Miss Monk is not acceptable as Louise Von Helenich; George Hoey and James Hardie did very nicely, though Mr. Hardie has a few unpleasant mannerisms. Eva Barker as Maril was quite energetic, and pleased all by her naturalness and simplicity. Haverly's Colored Minstrels 13th and 14th; The Lisgards 16th, 17th and 18th; Rose Wood and Lewis Morrison 19th 20th and 21st; My Geraldine co. 23d, 24th and 25th, followed by Mitchell's Pleasure Party and the Acme Olivette co. June 1, 2 and 3. The house then to be closed and the work of demolition begins. The theatre will be entirely rebuilt upon the ground floor and enlarged; all the modern improvements will be introduced by Mr. Nunnemacher.

Academy of Music (Harry Deakin, manager): Arlington's Minstrel 30th and 1st, to fair houses. The show was replete with stale jokes and songs; the sketches decidedly flat. Salsbury's Troubadours 5th to 8th, opened to a good house in The Brook, and would present for the first time Bronson Howard's musical comedy, entitled Amateur Benefit 6th. Nat Salsbury, Nellie McHenry and John Webster are so well known here that the mere mention of their names would fill the house. The Brook has been greatly improved since the last presentation here. The vein of humor is deep and strong, nothing approaching vulgarity—not even silliness. The outbursts of the joyous revelers as they repair to the grove, and give themselves up to the enjoyment of the hour in true picnic style, their overflowing spirits, find vent in admirably arranged situations, permitting a vast amount of exquisite songs and melodies, blended with recitations and merrymaking, shaded only by the ridiculous mishaps of the different members. You envy them their enjoyment, it seems so real. Their business will be better this week. Booked: John Jack and Annie Firmin 9th, 10th and 11th; Bartley Campbell's Galley Slave 12th to 15th; Fifth Avenue Comic Opera co. in Billee Taylor and Olivette 16th, 17th and 18th.

LATER: The Amateur Benefit, by Bronson Howard, was produced for the first time 6th, by the Salsbury troupe, before a very intelligent audience who were disposed to be lenient, but found the piece very giddy, it being the most utterly absurd conglomeration of Indian gibberish and poor jokes. The songs are not particularly bright, while the music was decidedly poor. It is a fact that Nellie McHenry cannot sing, though she is lively and amusing. She has occasion to appear in tights in this piece, and I am sorry to chronicle the fact that it is not to her advantage. Nat Salsbury as Big Injun cut a most ridiculous figure. But the idea of an audience being addressed, as a variety actor "guys" the house, was a little too much. The whole seems to be a strong attack upon the United States Government. As it is, it certainly is a failure, and will not succeed.

Favorita Theatre (John Slensby, proprietor): Close the season this week. It has been a profitable one for this house. Open next in new quarters.

Item: Jacob Nunnemacher and Fred Inglehardt sold their interest in the Whale to Capt. Newton. They have cleared a handsome sum from the monster.

RACINE.

Opera House (McFarlane & Rusco, managers): Nellie Verne's Burlesque co. 27th. Business big. They remained 28th to poor house, which fact is sufficient to denote the brilliancy of their entertainment. However, theirs is not such a bad show—as it might be.

Item: The *Evening News* is waging a tame war upon the managers of the Opera House. Cause, withdrawal of advertisements—a proceeding only exceeded in smallness by the circulation of the paper named.

Canada.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Rentz Santley comb. to good business 2d; J. H. Keane comb. presented Hazel Kirke 4th and 5th, to fair houses. Booked: My Partner 9th; Genevieve Ward 10th; Rooms for Rent comb., 12th and 13th; Ford's Opera co. 19th and 20th; Haverly's Black Forty 23d.

Academy of Music (Joseph Kneshaw, manager): Rival Concert co. 4th, to a very small house; Popular Dramatic co. 5th, in Lucretia Borgia, to a large audience.

LONDON.

Holman Opera House (George Holman, manager): J. H. Keane, Hazel Kirke 9th and 10th to poor business, but gave a very fair show. Rentz-Santley Novelty co. came to large business 11th, and gave an excellent performance. Booked: Standard Theatre co.; Rooms for Rent 13th.

MONTREAL.

Academy of Music (H. Thomas, manager): Mr. and Mrs. McKee Rankin in the Danites to good business. Booked: Nothing.

Theatre Royal (J. B. Sparrow, manager): Holman Opera co. 2d, 3d and 4th and matinee in Billee Taylor, which was given in so slovenly a manner as to excite the wrath of the local press, which by-the way is slow to anger. Booked: Janauschek, week of 9th.

Items: Hazel Kirke, which was booked at the Academy this week being found to be a spurious co., Thomas decided not to play them. This is a piece of commercial honor so rare that it is worthy of note.—Forget-Me-Not, with Genevieve Ward is announced for the 18th and week.

OTTAWA.

Grand Opera House (John Ferguson, manager): Aldrich and Parsloe's My Partner comb. 2d, playing to a large and fashionable audience, among whom were his excellency the Governor-General and suite. The co. is an excellent one, and the manner which the piece was put on sustained the interest and attention, and won the frequent applause of the audience. Mr. Aldrich's Joe Saunders was an artistic and finished piece of acting, and secured him a call before the curtain, while the balance of the co. came in for a large share of praise. Booked: Hazel Kirke 9th and 10th; Genevieve Ward 17th.

Item: Hartz, the magician, booked 5th, 6th and 7th, cancelled, and will come later.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager): Booked: Genevieve Ward, 9th; Billee Taylor 14th, and Hazel Kirke 24th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): 5th, three nights, Aldrich & Parsloe in My Partner to well-filled house. Booked: 9th and 10th, Rooms to Rent; 11th, 12th, 13th and 14th, Genevieve Ward in Forget-Me Not.

Royal Opera House (J. C. Connor, manager): 5th and balance of week, Rentz-Santley Novelty co. performed to large business. House closed for next week.

Nova Scotia.

HALIFAX.

Academy of Music (John Dorell, secretary): Booked: 6th and 12th, Holman's Opera co. in Olivette and Billee Taylor.

Items: The amateurs of the 19th Regiment will perform Waiting for the Verdict and A Quiet Family at the Academy of Music on the 10th and 11th.—Baird's New Orleans Minstrels will open at the Acanemy of Music on the 12th for four nights.—The Boston English Opera co. will open at the Academy of Music for a short season, commencing June 23.

The Difference.

There is a somewhat striking difference as regards the numerical strength of professional stars and popular stock actors between this country and England. Here the theatrical firmanent is studded with constellations giving more or less light, while across the water stars are few and far between. On the other hand, to continue the astronomical figure, the planetary system of local popular performers, who in England annually revolve round their respective managerial suns, is a more brilliant one.

Americans visiting England must note the fact that all the best talent of the country can be seen within a fortnight or so, almost at any time of the year, and that, too, without leaving the metropolis. Now, the Englishman visiting New York would have either to wait months in the city or travel round from place to place before he could see the totality of America's representative actors and actresses. By this it is evident that theatrical talent in this country is chiefly rotary, and on the other side local. The English tourist, running through New York en route to Canada or the South, may just happen to miss seeing, during his brief sojourn in the city, a single actor of any prominence, and, if ill-informed on the subject of American dramatic art, will leave with the impression that American actors are of a very mediocre quality. Such a person would be, doubtless, astonished to discover in some sparsely-populated one-night town a star of the first magnitude, whom (looking at the matter from an English point of view) he would expect only to find in the metropolis. This fact may be a disadvantage to a visiting few, but there is an immense advantage resultant from the system of professional rotation to the resident many. In this country nearly every little town that can support a theatre at all is made familiar with the shining lights of the profession equally with the dwellers in cities, and is usually schooled to appreciate talent. Thus in the course of the theatrical rotation, Council Bluffs will get its ray of dramatic light in turn with Cincinnati or St. Louis. True, the star is visible in the latter places for a greater period of time, but then the probability is, the average theatre-goer will not go more than once to see the same performer. As a consequence of this system no place of any importance is shut out from first-class theatrical representations, and throughout the country a certain standard of excellence is demanded. Council Bluffs, for instance, being just as little disposed to tolerate a poor show as New York.

This condition of things is exactly reversed in England, as are also the advantages and disadvantages to country residents and visitors. The Americans in London will see, in a cluster, all the leading lights of the English stage; but let him go to a third, or even second-rate town, he will find companies that would be hooted off the boards of a Bowery theatre. Yet the residents, with few exceptions, accept these bad performers because they do not get the opportunity to see better. No Irvings, Kendalls, Bancrofts or Terrys come to lighten their darkness, and in reading about the favorites of London, the inhabitants of Dullborough have no standard to enable them to form a judgment. They can only think of England's leading tragedian as an actor of more or less declamatory unction than Theocritus Theodosius Brown, the heavy man of the local theatre.

The main reason for the metropolitan monopoly of talent is to be found in the immensity of the city's fixed population, and the constant ebb and flow of visitors. If an actor or a play is popular in London there is no limit to the public support, and therefore no inducement for the management to go elsewhere. An instance of this was afforded by the run of Our Boys, which held the boards for over a thousand nights, and might have continued to do so for an indefinite period longer. Runs of five hundred nights are by no means uncommon in London, and a new piece withdrawn under a hundred nights is regarded as a comparative failure. The secret of these successes depends, not so much upon the plays produced, as the exponents of them. Every principal theatre has its salaried star or leading man—an artist of ability, sufficiently marked to justify the supposition that were he an American he would travel as an independent star in his own country. As such he would probably make considerably more money, though with far more labor. A London actor's ambition, however, does not extend beyond his being recognized as a London favorite, which recognition he regards as the acme of his professional career. Very few who have obtained it think of seeking an indorsement of their abilities elsewhere. At certain seasons of the year a few of the most prominent people in the profession visit the large populous cities. Liverpool, Manchester, Birmingham, Leeds, Bradford, Brighton and three or four other places are occasionally favored but the smaller towns are left out in the cold entirely.

When an English actor, who has good stuff in him, fails to achieve the position he thinks his ability merits, he generally goes out to Australia or comes here. The same may be said of actresses. Failing to star they not unfrequently settle down in the new country as stock people, and under many managements play many parts. The record of English actors successfully starring here is not a long one, and this fact inclines us to suggest that the people who might star don't come at all, being contented to drift quietly along the unruffled stream of their London popularity. That the inhabitants of Yorkshire or Cornwall are unblessed by a knowledge of his existence, is a matter which does not appear to trouble the average English metropolitan actor of note. This kind of feeling is in most part engendered by the insularity peculiar to Englishmen; for to the untraveled Londoner, London is the world; *vox Londoni vox mundi*, as he thinks.

While admitting the general advantage of the American rotary system, it may be wished that New York could absorb well-known talent more permanently to itself instead of catching, for a transitory period, a star here and there.

—H. P. Acker, agent of Miles' Opera company, left it at Mahanoy City Pa., and joined Forepaugh's Show in a similar capacity at Evansville, Ind.

The World's Metropolis.

LONDON, April 20.

A tremendous amount of money must have been invested by Walter Gooch in the preliminary announcements of Richard & Lee's new drama, Branded, produced recently at the Princess. For some weeks every boarding house in the metropolis has been radiant with enormous pictorial representations of really startling scenes and incidents, prominent in all of which has figured a gentleman in a long grey coat, with his arms always serenely folded, and, more remarkable than anything else, a grey cocked hat, worn crosswise on the very back of his head. Troops of Lancers, headed by a full band, small troops of military, firing at random, here, there, everywhere, alarming representations of collapsing buildings, and life-like portrayals of murders in dark rooms, and of court marshals attended by the Lancers' band—all sank into insignificance compared with this Sphinx-like person in the grey cocked hat. Whether Mr. Gooch will recoup himself for all this preliminary outlay remains to be seen. In the interest of his treasury, it is to be hoped he will; in the interest of the drama generally, it is to be hoped he won't.

In composing, or rather compiling, the series of sensations that constitute this drama, Richard Lee has drawn upon several well known plays. The hero is a young Lancer, who is accused by an old hag (stage euphemism for a bold, bad woman) of a murder that she has herself committed. This Lancer is secretly married, and has a daughter. Somehow or other he is brought to court martial, and a great display takes place, including the entree of a number of horses from Sanger's circus, which, after more or less interesting displays of fractiousness, are generally backed into position in good time. He is of course delivered over to the gaoler and consigned to a cell, whence he escapes by the assistance of his wife. The guard being aroused, the wife is promptly shot. The next act introduces us to a cemetery, where the escaped convict is hiding, and in this scene a grand funeral procession takes place (Lancers to the fore once again), the Colonel having in a very unusual manner ordered a military funeral to be given to the woman who was assisting a convict to escape. It being considered that she is in a trance, however, she is considerately left outside the grave, where she at once recovers. The wicked old hag somehow appears with a view to further villainy. Proceeding to objurations, the force of the old lady's remarks shakes down the catacombs, and the old lady is supposed to be killed. In the last act an interval of eighteen years is supposed to have taken place, and all the characters are reintroduced. But by this time they have put on the aspect of polite society; the lancer has become a banker, and the small child of the first act has become a young lady with a sweetheart—while the old woman, not dead, has turned artist's model. Things get very much mixed, and the Lancer's hand is much missed, but somehow or other things are eventually supposed to be comfortably arranged. No doubt they are, but the audience is long before this so bewildered that just how the universal reconciliation is effected it is impossible to say.

The acting is in the hands of a number of capable performers, including Henry Neville as the Lancer, Messrs. Redmund, Archer, Beauchamp, Charles, etc., Caroline Hill, Mrs. Huntley (the old woman), and Maud Milton. A reserved tribute must be paid to the excellence of the scenery. But the play is a very bad one, although the popular weakness for pieces for grand spectacular interest may keep it going for some time.

Helen Barry does not meet with so much support in her matinees at the Imperial Theatre as she deserves. London Assurance has now been succeeded by Arkwright's Wife, in which piece Miss Barry gives a very powerful rendering of the title role. J. H. Barnes as Richard Arkwright and E. S. Willard as Peter Hayes also merit warm commendation. A regular system of matinees never seems to prove very successful in London—especially in this theatre.

Charles Kelly—Ellen Terry or Mrs. Kelly—has organized a company for a provincial tour, with a drama by Saville and Du Terreaux, entitled A Fight for Life, founded upon a novel of the same name. He is giving a short series of morning performances at the Gaiety by way of tautening the ropes before putting out to sea. The play is one of domestic interest, and provides Mr. Kelly with a very suitable part, to which he gives very forcible delineation. He is excellently supported by Florence Terry, Alma Murray and Ada Murray and R. Brough.

LONDON, April 26, 1881.

The Easter novelties, though not numerous, proved very interesting. The time is now long past when the Paschal season was as much of an epoch in the theatrical year as Christmas now is; and, as a matter of fact, absolutely no productions were offered that in any way claimed to be peculiarly seasonable. In no case where a manager had already a paying attraction was any notice taken of the festival. The list of such standing entertainments includes Masks and Faces at the Haymarket, Michael Strogoff at the Adelphi, Tom Pinch and Divorce at the Vaudeville, The Forty Thieves at the Gaiety (produced at Christmas), Olivette at the Strand, Jo at the Olympic, and probably one or two more at the East End theatres.

The alternating system applied to plays is now in operation at the St. James Theatre. Mr. Pinero's Money Spinner, which has now been played for some time, giving way on three evenings of the week to The Lady of Lyons, in which Mrs. Kendal makes her first metropolitan appearance as Pauline. Familiar as this character is, the accomplished lady renders it in a manner which, though original in most respects, is a great improvement upon any previous representation. In all the parts she undertakes Mrs. Kendal is essentially womanly, and in the present instance the quality affords a great charm to the character. Mr. Kendal as Claude Melnotte supports his wife in excellent style. In most of his undertakings Mr. Kendal acts well, but he lacks force. Mr. Hare as Colonel Damas is excellent, but that should go without saying, for Mr. Hare's old gentlemen always are excellent. Mr. Wenman and Mr. Mackintosh, two clever actors, undertake with success the roles of Glavis and Beauseaunt. Louise Moodie plays Widow Melnotte cleverly, if lugubriously, and Mrs. Gaston Murray is a capital Madame Deschapelles. The play is, of course, beautifully mounted.

The Corsican Brothers no longer occasion spectral horror at the Lyceum. Mrs. Crowley's old comedy, The Belle's Stratagem, now follows The Cup, and with that gloomy piece will form the pabulum for the three off nights at that theatre during Mr. Booth's engagement. The comedy is so well known that there is no necessity to enter into a lengthy disquisition upon its merits or demerits, its originality or plagiarity, as has been done with a grand lack of any result by many of our learned critics. Whatever may be its fault it is certainly a very amusing piece, and at the same time is a good deal more interesting than a great many old and more highly-lauded plays. It was as Daricourt that Mr. Irving made an appearance at the St. James Theatre some fifteen years ago. The performance then was received with many marks of approval, and this applause is now continued and increased. It would possibly be as well for a person who at that time was at school to abstain from comparison between the original and the revival, but as regards the latter there can be no question that Mr. Irving's Daricourt is now a most finished and satisfactory piece of acting. The change from the sardonic, intense (note the æstheticism), and severely classical Galatian of The Cup to the frisky, madness-affecting young gentleman of fashion in the comedy, is so striking as to make both characters the more marked. Besides which, after seeing Mr. Irving for so long a time engaged in portraying parts of more or less melancholy, it is a treat to find that the gloom of his assumption has not by any means deprived him of his old power of humor.

As to Ellen Terry's Letitia Hardy, it is difficult to express adequately the admiration that her acting compels. In her curse, again the transition from the severity of the laureate's poem to the pretended hoyden of the Stratagem is more startling. It can only be said that she plays as she only can. The character, which might easily become vulgar, is treated with a charming delicacy and refinement. It is impossible to take exception to any part of the performance.

The rest of the cast includes Mr. Howe, the thoroughly legitimate actor of such parts as old Hardy, to which of course he imparts due importance. Mr. Terriss plays well as usual as Flutter, and Mr. Pinero as Saville is satisfactory. The play has been somewhat compressed, with the consequence that the minor characters lose much of their importance. The mounting, as is always the case at this theatre, is first-rate, and the accessories in all respects excellent.

The Globe Theatre, after a short interval devoted to pious Lenten meditations interspersed with rehearsals, reopened on the evening of the Saturday before Easter. The new play is of course one of the Globe's specialties, including, as usual, much satisfactory display of legs, with a proportion of music and a smaller proportion of acting. La Boulangere, as Mr. Farnie has entitled his new piece, is an adaptation of Offenbach's La Boulangere de l'Ecus, and is a somewhat intricate and decidedly muddled story concerning a bakeress, a hairdresser, a king, an inn keeperess (these affixes are invented so as to distinguish the gender), a detective, another detective, a major-domo, and several other individuals. The dialogue and libretto is worthy of Mr. Farnie, and nobody else, while the French title is a sort of trade-mark that Mr. Farnie particularly affects. The honors of the performance are carried off by F. H. Celli, whose acting and singing as the hairdresser are both excellent. Continuing the list of gentlemen, we find that very few of them can sing, and only some of them act. This, therefore, summarizes the efforts of Messrs. Field, Temple, Ashford (who is too exuberant), Stepan and so on, while Harry Paulton is in his usual vein exceedingly droll. The principal parts, as regards the ladies, are alloted to Mme. Amadi and Miss Wadman, both of whom are competent, while a great number of pretty and aristocratic names identifies in the programme those beautiful creatures who don't have much to say, but have a great deal of loveliness to exhibit. The music is very lively and agreeable, and will no doubt soon become popular—in the barrel organ line of business particularly—and in the meantime the piece will probably prove satisfactory as regards Mr. Henderson's capacious coffers.

At Sadler Wells Theatre Easter was signalized by the presentation of a new drama, adapted by Mr. H. A. Jones from a novel by Mark Hone, and entitled His Wife. It is in many respects a satisfactory play, not so much on account of the play, which is not novel nor of very enthralling interest, but in consequence of the skill which Mr. Jones has brought to bear upon the dialogues, and, with some exceptional points, upon the construction. The "he" whose wife supplies the title is a naughty, wicked deceiver, and a Colonel; all bad military men are Colonels. Having deserted the woman whom he had deceived under a mysterious arrangement known as a Scotch marriage, this martial villain is on the point of contracting a new marriage. The wedding dress arrives per the dressmaker, who is none other than his former victim, who of course recognizes him, and after an eloquent denouncement claims the position of his wife. Then the sports begin. The wicked Colonel prospers during several acts, and His Wife, through his machinations, undergoes a course of prison, mad-house and other alarming discipline. But she is befriended by the Rev. Michael Christy, chaplain of the prison where she is confined, and in the last act things take such a turn that the only way of escape for the wicked Colonel from the dire penalty of his misdemeanor lies in blowing out his wicked brains. This he therefore does (off the stage), while it is presumed that His Wife, now of course his widow, will shortly espouse the Reverend Christy. Considering how very suggestive this cleric's name is of negro minstrelsy, it hardly seems an appropriate cognomen to bestow upon so devout and strictly proper a gentleman. The idea of a Reverend Christy! The part, however, is a good one, and is well played by J. D. Beveridge. C. H. Wood is very good as the wicked Colonel, and E. D. Lyons and E. F. Eager give satisfactory accounts of their parts. That of His Wife is well suited to the style of Miss Bateman the elder (Mrs. Crowe), and receives every advantage from her experienced and skilful acting. Kate Pattison, as the lady who so miraculously escapes from the toils of that wicked Colonel, is charmingly vivacious, and therefore in pleasant contrast to the sombre tone of the less cheerful Miss Bateman.

The new opera comique, by the modern gemini, Messrs. Gilbert and Sullivan, has appeared, and would no doubt have been the making of their joint name and fame if it had not been preceded by the Sorcerer, the Pinafore, and the Pirates, to all of which it bears a family likeness. With an unnecessary sensitiveness, Mr. Gilbert announces that the libretto of this æsthetic opera was completed as far back as last November, thus disclaiming any idea of suggestions by or from Mr. Burnand's restricted comedy at the Prince of Wales. The plot of Patience or Bunthorne's Bride (notice that the first letter of the title is once more P) is slight, and difficult to lucidly explain. A score of æsthetic maidens are in love with Bunthorne, the fleshly poet. Bunthorne is a particularly thin and fleshless person, and they explain to Patience, a dairy-maid and a non-æsthete, that real æsthetic love must be perfectly unselfish. Therefore, they repulse the advances of a score of dragoons headed by their Colonel, Major, and Lieutenant, who are all fine, handsome fellows, because to love such could not be strictly considered unselfish. For the same reason Patience is compelled to refuse the attentions of a rival poet, of the lyric school, with whom she is really in love, but who is unfortunately good looking. Therefore, when Bunthorne, being unable to satisfactorily dispose of himself otherwise, is about to be raffled for, Patience consents to become his bride, inasmuch as there is nothing at all selfish in loving so very ordinary a person. The score of damsels forthwith set about languishing towards the other poet. Therefore, Reginald Grosvenor, to his dismay, while the dragoons, despairing of success in any other way, one and all turn æsthetic, and commence a series of lolling and languishing on their own account. Grosvenor suddenly forsakes his æstheticism, both of mind and manner, and rehabilitating himself in the garments of ordinary society, and cutting his hair speedily, instead of a "greenery-yallery, Grosvenor gallery, dismal and dank young man," becomes a "lively and jolly-day, happy bank holiday, every-day young man." Of course he is no longer "beautiful," and therefore Patience is justified in deserting Bunthorne for her old love. Of course the "damozels" (æsthetic old style of spelling) now smile upon the dragoons, and so far all ends happily, except for poor Bunthorne, who is compelled to be content with as much resemblance to a bride as he can extract from one of his favorite lilies or sunflowers.

The libretto is replete with Mr. Gilbert's characteristic and caustic humor, and contains many specimens of his peculiar command of outlandish sentences and rhymes. He is not only a graceful rhymist, but is the most consummate master of phrases that at present we have. It is extremely agreeable, after an experience of the clumsy versification—the dead and alive style of composition that the ordinary writers of songs and dialogues inflict upon us—to come across one of Mr. Gilbert's librettos, in which no error, either grammatical or of rhyme, can be discovered, and in which one never finds the forced and inverted sentences that other writers are compelled to press into their service. The music by Mr. Sullivan is exactly after the style of his previous efforts, and accords excellently with the literary portion of the opera. Not very original, nor classically very heavy, it abounds in graceful and pleasing melody. There is also a sort of refined musical humor in it that is exactly in keeping with the subject. Some of the numbers will undoubtedly soon become popular—a quintette in the last act especially.

It was of course very proper that on its first performance the opera should have been entrusted to that body of vocalists who first performed Gilbert and Sullivan's joint productions. That they are all fully competent is a matter of course. As a point of fact, they are performers who set the standard in such matters. Judging them by the light of their own previous efforts, there is little to be said in further praise of them. George Grossmith as Bunthorne, and Rutland Barrington as Reginald Grosvenor, give to the parts of the rival poets contrasting and humorous individuality. Richard Temple, Frank Thornton and D. Lely are respectively and satisfactorily the Colonel, Major and Lieutenant of Dragoons, the baritone music of the first and the tenor music of the last being well and artistically rendered; Jessie Bond, Julia Gwynne and Alice Barnett undertaking the roles of the three principal lady æsthetes, and the seventeen subordinate "damozels" receive meet attention at the hands and voices of as many capable young ladies. The part of Patience is entrusted to Leonora Braham, for a long time associated with the German Reed's entertainment, and she is fully capable of the task set her. After all, there is not a great deal of scope for acting in Gilbert and Sullivan's pieces. They rely upon their intrinsic and peculiar merits, and, generally speaking, they do so with good reason. W. C. T.

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—MIDSUMMER NIGHT'S DREAM.

There is one way to tell a leading actress from one who isn't, but wishes she was. The former promenades the streets like other women, while the other will always be seen pulling a string behind her, with a pug-nosed pup at the end of it.

Hard times among actors are about to become fashionable again.

Osmond Tearle was observed running to the dentist's yesterday at a tooth-hurty gait.

The feminine ejaculation, Ouch! is being dramatized by A. C. Gunter.

The actors about Union Sqnare have begun their Spring season of laziness.

A fashion paper says the bustle is going out of fashion on the stage. Lie. The buss'll always live on the stage as long as Charley Thorne and Miles Levick are leading men.

Actresses, like other women, like to read jokes. They make a dive for the marriage notices the first thing.

Sarah Bernhardt, before she left New York, spent $475 for a long, loose flowing habit. Were she our wife, we wouldn't allow her to get into such habits.

Here is a recipe for blondes. They can turn their hair into a rich dark color by boiling it in coffee. It doesn't do the coffee any good, however.

Many a divorce has been caused by an actor growling at his wife for pinning shams to the pillows.

Some of our dairymen flavor their butter with frangipanni, and Cazauran says it isn't worth a scent without it.

Chicago is an awful city. It has two dramatic papers, and the balance of the inhabitants play pedro in corner groceries.

Fish contains phosphorus, and makes brains. It wouldn't be a bad idea if somebody would send a whale or two to some of our dramatic critics.

We saw Harry Edwards sailing down Broadway yesterday as if he owned the whole city. But a poor little banana peel made him think differently.

A Philadelphia dramatist has completed a play called "My Darling Mother." There it goes again. More about mother. Can't somebody rake up the old man's ashes a little?

What are snitts? Somebody says they are to be found in mince pies. Mistake. They are generally seen coming up the aisle between acts with a claw-hammer coat on and a compressed tile under their arms.

In anticipation of a scarcity of meat this Summer, incoming act rs may be driven to eating snipe and quail before the Summer vacat on is over.

Sighing actresses may be consoled by the fact that seven brides have stepped out of the profession in the last nine months.

A well known actor came to New York thirty years ago, and had to borrow fifteen cents to get his first meal. To-day he keeps a three-dollar nurse girl and has a German-silver napkin ring.

A poor actor can get a hat for a dollar, but it costs a poor actress ten and fifteen dollars to go comparatively bareheaded.

Castles in Spain at Niblo's is evidently a mude departure.

A cute little actress put an egg in Fred Vokes' coat-tail pocket the other evening. He sat down upon it, and then went out the stage-door to see if his fears were realized. They were.

Whole suits of new thin clothes are going to the theatres these evenings.

Bartley Campbell is writing a piece to be called The Tramp. It won't work.

Boucicault has got a peculiar complaint—gout in the eyes. That's bad; don't see how he can make gout to write; but then he can plagar-eyes, as usual.

There is an economical point attached to these traveling comic opera companies—the stage costumes are sent ahead in a reticule.

If we should abide by the golden rule, what a little elysium we would have here upon earth; but a great many traveling companies would necessarily go under.

PROFESSIONAL DOINGS.

—Georgia Knowlton, who made an excellent impression in New York recently with John E. Owens, is singing Arabella this week with a Billee Taylor company at the Williamsburg Novelty. The Brooklyn *Times* says that Miss Knowlton was "both pretty, cultured, and altogether charming as Arabella." She will shortly appear as Bettina in The Mascotte.

—Manager Pope returned to St. Louis last week.

—Harry Chapman is recovering from his late severe illness.

—The World will be produced in Chicago on the 1st of August.

—W. J. Lemoyne has been engaged for Daly's Theatre next season.

—Barnum's show robbed the people of Wilkesbarre, Pa., of $18,000.

—A new drop curtain is being painted for the Chicago Grand Opera House.

—It is whispered that Haverly has leased Ford's Opera House in Baltimore.

—Active work on Haverly's new Chicago theatre will be begun in two weeks.

—Nat Goodwin bills The Marionettes in Chicago under the new title, Love at School.

—The Alhambra at South Boston is announced to open May 16, with Billee Taylor.

—Lena Tettenborn has gone to Cincinnati to reside. She retires from professional life.

—Thos. W. Keene opens at the Bush Street Theatre, San Francisco, next Monday evening.

—Adele Belgarde is engaged for a leading position at the Union Square Theatre next season.

—The World will be brought out at John S. Clarke's Lyceum, Philadelphia, next season.

—Why doesn't some enterprising stock manager secure Mrs. Thomas Barry for next season?

—Helen Mar White, the reader, is to study for the stage under the direction of Steele Mackaye.

—The next regular season of the Union Square Theater will begin on the 5th of November.

—Mr. Hill will star James O'Neil next season in Deacon Crankett, instead of Ben Maginley.

—Fanny Davenport paid $25 and Charles Gilsey $50 for boxes at the recent Lewis benefit.

—Bella Pateman will support Edwin Booth in his tour through the English provinces.

—Bartley Campbell's Galley Slave company close the season at Milwaukee next Saturday.

—The Strategists, on their way East from California, will play in Carson City next Sunday evening.

—W. A. Whitecar has been re-engaged by Fanny Davenport for next season, to play juvenile business.

—Will C. Cowper has been re-engaged to play light comedy roles with T. W. Keene for the Summer season.

—The popular stage manager of the Boston Museum, Willie Seymour, had a rousing benefit last Saturday night.

—Rose Temple, late of the Boston Museum company, has been engaged by Ed. Rice for one of his burlesque troupes.

—A Chicago paper refers to Bartley Campbell as the "American Shakespeare." Bartley will appreciate the joke.

—Zelda Sequin was the recipient of a complimentary benefit at English's Opera House, Indianapolis, Wednesday night.

—John T. Raymond held his wedding reception last week at the Fifth Avenue Hotel, where he and his wife are stopping.

—Ben Tryon, of Boston, is booked by steamship for Europe, June 19, to procure attractions for the Howard Athenæum.

—Part of T. W. Keene's company left him at Omaha and returned to New York. The balance went on with him to California.

—Belle D. Melville has been engaged for the Madison Square Theatre for the Summer, to play the juvenile part in The Professor.

—Walter Hine, the business manager of Willie Edouin's Sparks company, was married recently to Miss Anne Shaffer, of Baltimore.

—Henrietta Vaders is in New York. She is studying the part of Fazio, in which she will debut as a star at Chicago, next Autumn.

—Voegtlin is hard at work on a number of new scenes for Michael Strogoff. He is just giving the finishing touches to an elaborate battle scene.

—Mr. and Mrs. Sol Smith Russell are constant visitors at the Forrest Home. There are six inmates there at present, all forgotten favorites of past years.

—Clara M. Spence, the gifted young reader, will shortly sail for Europe in company with Henrietta M. Beebee, and will assist the latter at her concerts.

—Saturday night last in Boston Rice's Surprise Party celebrated its eight hundredth performance, playing Prince Achmet. Boston is Ed. Rice's stronghold.

—Fred B. Warde will begin a three years' starring tour next season under the management of John J. Collins, of St. Louis, beginning in that city in September.

—John Warner goes to the Adirondacks this Summer in quest of health. He closes his business relations with Nat Goodwin at the close of the present season.

—Salvini's positively last "farewell" will be made in Philadelphia at the Chestnut Street Opera House Monday and Tuesday next. Wednesday he leaves for Europe.

—Only six complimentary tickets were given out for Miss Davenport's Camille matinee at the Grand Opera House. The house was packed. Oakey Hall occupied a box.

Comley and Barton's company go to the Boston Globe next Monday, where they will present Olivette. The Ideal Opera company will appear in the same piece against them.

—The demolition of the buildings on the site selected for Wallack's new theatre on Broadway is nearly completed. Mr. W. expects to occupy his new house in four months.

—When you're making up your list of visitors for a dinner, don't include Joe Howard. Joe is a trenchant writer, but age and experience has not taught him the proper use of a knife and fork.

—Misses Maggie and Kate O'Dowd, two pretty young girls of Washington, D. C., will make their debut in St. Louis next Fall. They have many friends and a high social standing in the Capital City.

—A San Francisco paper advises the guests of Baldwin's Hotel to seek other quarters if they value their lives, as that hostelrie has no fire-escapes, and Kate Claxton is going to put up there.

—The newspapers are getting awfully mixed about Matt Lingham. The *Times* of Sunday says "he is at present thriving in Colorado," in the face of the prominently-published fact that he is rusticating at San Rafael, Cal.

—Laura Clancy, who has been gaining favor all over the country as principal support to Mary Anderson, is in town, and anxious to obtain a resident engagement. She is a charming little lady, has genuine talent, and is bound to succeed.

—Our San Francisco correspondent states that Dr. Quinlan, of Chicago, has taken Baldwin's Theatre, San Francisco, for two years, from the 23d of this month, at $1500 per month. Tom Keene as Richard III being the initial attraction.

—Colville's visit to England at present is said to be to induce, if possible, Henry Irving and Edwin Booth to star together for a season throughout the United States. The idea seems impracticable, for each do well enough without the other.

—Manager Palmer's company has always been strong in men and weak in women. Next season the fair element will be strengthened. Rose Eytinge, Sarah Jewett, Maud Harrison, Eleanor Carey, Ida Vernon, Mrs. Phillips, Nettie Guion, Eloise Willis, Florence White and Estelle Clayton are engaged

—Work on the new Theatre Comique of Harrigan & Hart is progressing satisfactorily. The old building has been thoroughly gutted, new tiers put in, the stage rebuilt; in fact, nothing is left of the old Globe but the bare walls. A feature of the new building will be the elaborate front, which is now in process of erection.

—Millionaire Mackay, who was present at John McCullough's London debut, gave him his first send off in San Francisco. At John's first benefit in that city years ago, Mackey bought a hundred dollars' worth of tickets, tore them up and threw them in the fire, and then bought several hundred more and distributed them among his friends.

—During the performance of The Mascott at the Boston Museum on Saturday afternoon last, an alarm of fire was raised, and but for the presence of mind of one of the singers, who came forward and stated that the smoke came from a store next door, there would have been a panic. Some few left, but the greater portion of the audience remained.

—A waiter at the Delavan House, Albany, asked Lawrence Barrett for "a pass to de show," supposing Mr. Barrett to be a member of Muldoon's Picnic. He was transfixed by Mr. Barrett's repeating the "curse scene" from Richelieu, with all the fervor and force for which he is celebrated. The story goes, that the colored gentleman turned white with fear.

—"Somewhere about the middle of June Jim O'Neill, Jeffreys Lewis, and the favorite heavy villain, Lewis Morrison, will return to the Baldwin." So says the San Francisco *News Letter*, which is in error. O'Neill goes with the Deacon Crankett company, Jeffreys Lewis organizes a company of her own and stars, while Lewis Morrison will probably star with his wife.

—The Tourists have been disintegrated in San Francisco and reorganized. Several of its members have have decided to remain in that city, and have accepted engagements at the different theatres, while a number of California favorites have replaced them, chief among whom are W. C. Crosbie, the comedian, and Maggie Chambers, the soubrette. T. Wilmot and wife (Louise Leighton) are playing at the Tivoli.

—The floods in Nebraska have played havoc with combinations booked for Lincoln and other places, and but few of them have been able to keep their engagements. Our Lincoln correspondent relates that, in order to keep his engagement in that city, Thomas W. Keene and company were compelled to hire farm wagons and jog along over muddy roads a distance of fifteen miles. Most of our correspondents in that section write of the disastrous effects of the floods to managers in the Western country.

—The Shaughraun was played for the last time at Brooklyn last week, and will probably be shelved (as far as this country is concerned) for some time to come. Mr. Boucicault goes to Liverpool to produce his new piece, which party prejudices prevent him from playing in London. He will return to New York on the 27th of August to fulfil engagements at Wallack's new theatre, Boston Museum and other places. This week he published "The Story of Ireland," which he proposes to issue also in five European languages.

—Several accidents happened to members of Barnum's show while in Wilkesbarre, Pa., last week. A correspondent says that one man, while riding on the top of a car, was struck by a bridge and had his skull fractured; one of the leapers, in vaulting, did not gauge the distance correctly, and jumped too far, landing on the ground instead of the mattress, and had to be carried out; but the saddest was that of Lillie Devane, of the French family Devane, who attempted an act which should be forbidden by law—that of being thrown from a catapult with the velocity of a cannon ball and landing in a net. From some reason the girl must have lost her nerve, or else the machine went off before she was ready, as she landed all up in a heap, and upon examination it was found that her spine had been injured, and that the lower part of her body was entirely paralyzed. She is very low, and there is very little hope of her recovery.

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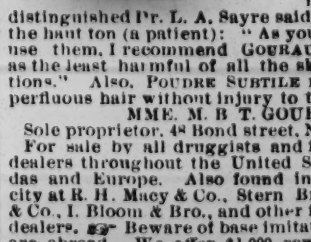

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TO MANAGERS, STARS AND AGENTS.

—A NEW THEATRE IN BOSTON.—

Season of 1881-82.

JOHN A. STEVENS,

Author of Passion's Slave, Unknown, Prairie Waif, Daniel Boone, etc., also

PROPRIETOR AND PROJECTOR OF THE FOLLOWING ENTERPRISES:

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In the interim the Theatre will be entirely OVERHAULED, REPAPERED, REPAINTED and REDECORATED.

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OHIO, 1881-2.

I HAVE ARRANGED WITH LOCAL MANAGERS AND SHALL BOOK ATTRACTIONS FOR SEASON OF 1881-2, AS PER FOLLOWING:

Grand Opera House, Springfield, Ohio.

TO MANAGERS:

I have arranged with Mr. F. A. Comstock, Manager Comstock Opera House, Columbus, whereby he is to play all of his atractions in Springfield, Ohio, at the Grand Opera House only, during the season, 1881-2.

Any dates filled by him, share or rental, will be duly honored by

SAMUEL WALDMAN, Manager Grand Opera House.

Springfield, O., April 26, 1881.

New Opera House, Xenia, Ohio.

XENIA, O., April 12, 1881.

TO THE PROFESSION:

F. A. Comstock, Esq., Manager of Comstock's Opera House, Columbus, Ohio, and Comstock's Ohio Circuit, is hereby authorized to make contracts, Share or Rent, for the New Opera House, Xenia, Ohio, during the season of 1881-82.

Respectfully,

JOHN A. HIVLING, Manager New Opera House, Xenia, Ohio.

Masonic Hall, Chillicothe, Ohio.

CHILLICOTHE, O., April 20, 1881.

TO MANAGERS:

F. A. Comstock, Esq., Manager Comstock Opera House, Columbus, O., and Comstock's Ohio Circuit, is hereby authorized to make contracts, Share or Rental, for Masonic Hall, Chillicothe, Ohio, during the season of 1881-82. Address all applications to him.

Yours, etc., PH. KLEIN, Manager Masonic Hall.

Comstock Opera House, Columbus, Ohio.

Will be at Sinclair House, Broadway, New York, until May 16, after that address care COMSTOCK OPERA HOUSE, Columbus, O.

F. A. COMSTOCK, Manager Comstock Opera House.

SEASON OF 1881--82.

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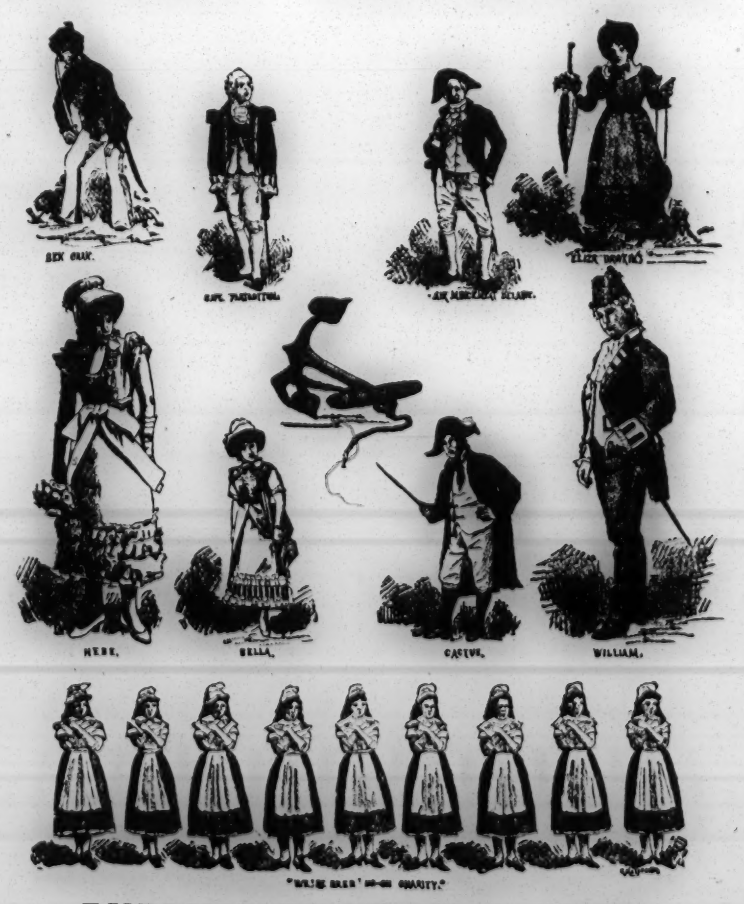

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